FEBRUARY 1950

BRIGHT PROSPECTS — L. COHEN

A.P.R.

THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY KODAK (AUSTRALASIA) PTY. LTD. FOR THE ADVANCEMENT OF PHOTOGRAPHY

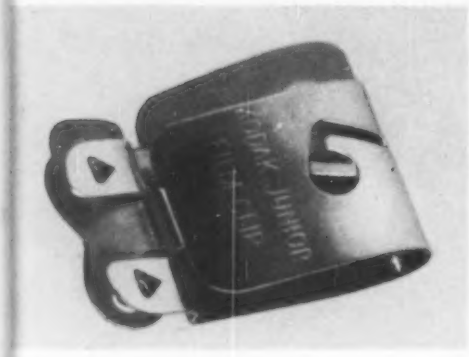
NEW DARKROOM ACCESSORIES

to Improve Your Processing Technique

MARQUIS PLASTIC FUNNEL

This handy, yet economical, accessory can be "worth its weight in gold" in any amateur's darkroom. For instance, in bottling and re-pouring chemical solutions it will save many minutes of your time as well as minimise the possibility of spilling precious chemical solutions. It is all-moulded from strong durable plastic material and available in either red, green and blue. The funnel mouthpiece is 4 inches in diameter and terminates in a ½-inch spout.

Price 1/-



KODAK JUNIOR FILM CLIP

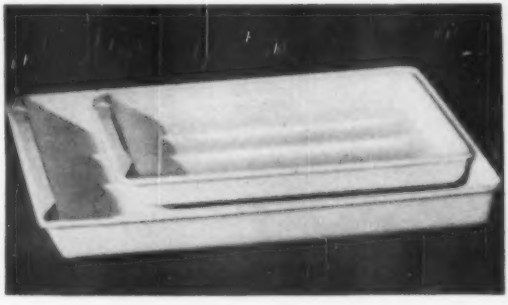
A stainless steel general utility clip that will give you years of reliable service. It has a powerful grip which is further improved by two spikes in the jaw to prevent the film from slipping. A special feature is the cut-out portion at the top, which enables the clip to be suspended from a developing rod in the tank or to be readily hung on or removed from a film-drying line.

Price 2/1

DUPERITE PLASTIC DEVELOPING DISHES

Smart, clean and non-corrosive, these ivory-coloured plastic developing dishes feature a recessed pouring spout, a corrugated finger grip, and tray-bottom ridges to facilitate the handling of sensitised materials.

Size 3¼ x 4¼ inches. **Price 1/6**
Size 4¾ x 6½ inches. **Price 2/6**
Size 6½ x 8½ inches. **Price 3/6**



From Kodak Dealers Everywhere

Stocks subject to current shipping conditions

Built for Service and Reliability . . .

WASP ENLARGERS

Models III and IIIA

Excelling in performance, craftsmanship, and hard-wearing qualities, these famous enlargers are filling an urgent need in both the amateur and professional fields.

In design and operation both models are the same except that the Model III will accept negatives up to 3¼" x 4¼", whilst the Model IIIA will accommodate 4" x 5" negatives.

Both models are fitted with 5½" Wray "Supar" *f*/4.5 lenses, although independent lenses can be used if necessary. A very ingenious built-in masking device permits any different sized negative or portions of negatives to be masked off in a matter of a few seconds. Prints up to 16" x 20" are obtainable on the baseboard, whilst the bellows extension is sufficient to allow reduction prints to be made.

A special new and exclusive feature of the Wasp Enlargers is the ball-and-socket lamp adjustment, allowing the lamp to be raised, lowered or moved to any angle without the use of screws.

OTHER SPECIFICATIONS ARE:

Strong rack and pinion vertical movement; well-ventilated lamphouse; friction-drive focusing; optically ground and polished 6" double plano-convex condenser; red safety filter; 36" high 2" steel column; 21" square laminated plywood baseboard; for use with 100-watt lamp (not supplied).

PRICES: Model III, **£55/–/–**
Model IIIA, **£59/14/6**

Wasp Enlarger, Model 1A,
for negatives 2¼" x 2¼" and fitted with 3¼" Wray "Supar" *f*/4.5 lens. Price: **£25/6/–**

Wasp Enlarger, Model IIA,
for negatives 2¼" x 3¼" and fitted with 4¼" Wray "Supar" *f*/4.5 lens. Price: **£41/15/6**

Before you click the shutter see your subject in actual size with the . . .

BROWNIE REFLEX CAMERA

•

A new and amazing reflex-type miniature

You look into the hooded viewfinder of the Brownie Reflex, and there you see your picture in actual size and brilliantly sharp. You then click the shutter and that picture is yours . . . exactly as you saw it and wanted it.

Picture-making with the Brownie Reflex is so amazingly simple, because—you can clearly see your subject; the focus of the lens is fixed to ensure sharp detailed pictures; the push-button shutter release is conveniently situated for simplicity and to minimise camera shake; and the precision moulded film holder readily slips out of the bottom of the camera for quick and easy loading.

PRICE: 64/9

Details: Makes 12 exp. 1¼″ x 1¼″ on Kodak V127 Film. Tested meniscus lens; fixed focus (no focusing required). Snapshot and "bulb" actions; plunger release. Black body of tough moulded material; morocco-grain surface finish. Ornamental satin-aluminium top and bottom covers. Etched metal front plate. Tripod socket. Braided black neck cord. Dimensions, 4¾″ x 3½″ x 2¼″. Weight, 15 ounces.

Stocks subject to local shipping conditions

From Kodak Dealers Everywhere

VENT-AXIA AIR CONDITIONING

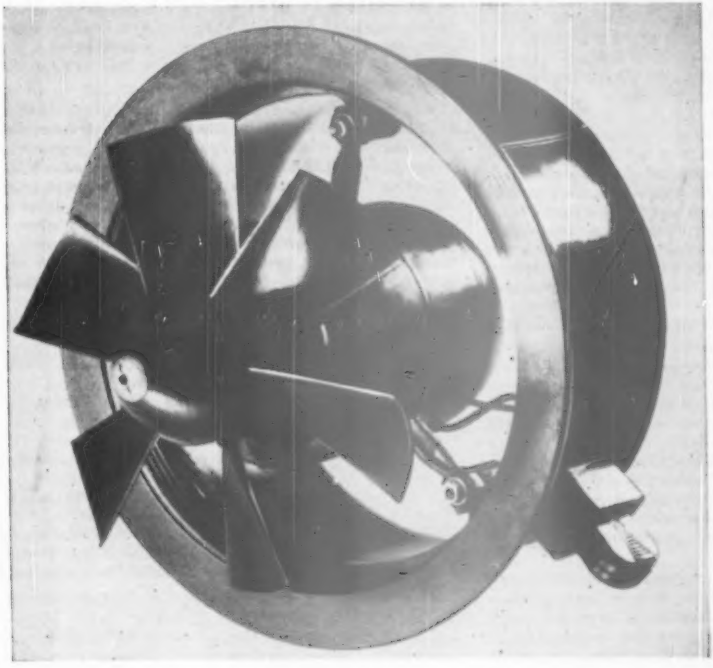
. . . for increased darkroom safety and efficiency

These modern Vent-Axia fans are designed to provide better ventilation, quietly and efficiently, under all climatic conditions.

Each unit is self-contained in a non-corrodible plastic casing and is fitted with a weatherproof cowl on the outside; the motor (models available for either AC or DC current) is totally enclosed, preventing the entry of dust, dirt or moisture; while the fan blades employ the latest principles of aerodynamics. It gives effective ventilation on a low electricity consumption without permitting the penetration of light.

It is quickly and easily installed through a hole in the glass of any type of window or wall panel by means of the patent screwed spigot and flange, which is an integral part of the unit.

The Vent Axia Silent 6 has an air displacement of 8,000 cubic feet per hour and has an overall diameter of 8 inches; the Silent 9 displaces 20,000 cubic feet per hour (diameter 11 inches); and the Industrial 12 displaces 40,000 cubic feet per hour (diameter 14½ inches).



ASK ABOUT VENT-AXIA AT YOUR NEAREST KODAK STORE

★

PRICES:

Silent 6:
£12/14/-

Silent 9:
£22/7/-

Industrial 12:
£29/6/-

Review of January Portfolios

By KARRADJI

What better start for a New Year could any photographer ask than an "extra good" issue of the *A.P.-R.* out well ahead of publication date—subscribers should be doubly pleased at this. H.C.'s cover print, "Through the Sliprails" makes an excellent commencement, demonstrating that the last word has by no means been said even when it comes to such commonplace items as gates and fences. In the vast majority of instances we find just a rather oversized fence in the foreground and that is about all there is to it; in this example, not only has a section of the fence been excellently recorded in respect of textural interest, but this also acts as a pleasingly eccentric framing for a second fence motive, the latter terminating very satisfactorily at a weirdly shaped dead tree on the horizon. Certainly the subject of *wood* is covered very thoroughly in this most interestingly arranged print.

The principal portfolio related to "Australian Landscape"—this a subject long a great favourite with *A.P.-R.* workers. The present occasion shows that our photographers have lost none of their strength or versatility; in fact, I would go further and say that the present series is outstanding and well worthy of the larger engravings which the Editor has accorded them.

W.S.W. leads the way with his "Near Ingleburn." This is a very good example of that simple style of composition in which, by means of an almost unbroken line, the eye is taken right from the foreground through to the middle and far distance. In this instance the treatment is better than many, in that the fence starts from the bottom left-hand corner and moves downwards with a varying direction before reaching its ultimate objective. W.S.W. was certainly well advised to let the fence enter from a corner and to emphasise its importance by establishing a high degree of contrast that attracts the eye from the very beginning.

J.H.B.'s "Silently Grazing" is a pleasing example for general discussion. Normally I would say that, in studies of this kind, I prefer the tree to be presented rather more towards the centre, but, in this instance, the tree has been more than successfully balanced by the inclusion of the smaller tree at the right and the dead branch leading down (that dead branch was certainly overstrong, but on this occasion it can be pardoned by virtue of its downward thrust towards the aforesaid smaller tree). Of course, the success of the whole is largely due to the living accent value brought about by the inclusion of the horse and also the nearby suggestion of a fence. It is the old question of *centre of interest* once again.

A.G.G.'s "Equestrienne" calls for comments that are very similar to those made in respect of the previous picture. Here, I think, a little more space could have been allowed to the right, whilst still permitting enough room for future movement on the part of the horse. As it is, the tree is of the uncompromisingly upright type, with a smooth trunk, while the middle distance offers little that could possibly serve by way of counterbalance. I am wondering whether the inclusion of that too-straight bare branch overhead is an asset—do you think it advisable to trim it away? The tonal quality in both these prints is good, atmosphere being well preserved.

On account of its overall low tone, F.E.'s "Reflected Solitude" proved to be a difficult print to reproduce successfully. However, the engravers have done well and we have before us a picture that carries its title right through to a successful conclusion. We must consider that our competitor was very fortunate on this occasion in having that particular cloud formation appearing in the right place at the critical moment. The photographer was no doubt tempted to make more of a feature of the water, but he wisely resisted the temptation by trimming the print at exactly the right point in order to exclude possible eye-catching reflections with their irritating sense of duplication. Beyond emphasising the above two points there is very little I can say, for the print is so well arranged and so excellently handled technically.

Page 21 brings us to my choice for first place in the portfolio—and that is K.J.M.'s "Mt. Warning." Quite often do I find myself pausing during my sequence of reviewing to admire the unfailing artistry exhibited in this competitor's work, and I must admit that in this instance my pause was longer than usual. It is truly a ready-made composition—but then even the ready-made composition requires immediate recognition on the part of the photographer. It can well be said that there is not one ingredient in this picture which could have been omitted. Every element plays its part—the overhanging branches, the clear sky, the interestingly shaped and perfectly accented mountain peak, the dark-toned middle distance, and, above all, the exceedingly co-operative tree shapes. Congratulations, K.J.M., for yet another of your excellent photographic studies.

Before we leave this page there is one point which might be raised, and that is the fact that it might have been possible to have obtained another version by stepping further back and employing the tree for the more conventional type of frame.

B.J.'s "Top of the Hill" is one of those pictures that is so complete in itself that it leaves very little scope for the critic. Not a tree is out of place, and the trimming is just perfect. The tonal range is appealing and a filter has been effectively used to produce a good gradation of tone in the sky. I have the feeling that this subject is one that many would have passed over in their eagerness to discover material of a more sensational nature. Fortunately, some instinct told B.J. to "stop in his tracks," as the saying goes, and he must be truly satisfied with the result he has secured.

G.K.'s "Mt. Conner" is an outstanding example of nature's welcome little habit of, sometimes at any rate, putting everything in its right place. As regards the finished picture, I have only one regret, and this relates to the fact of the further shadow being of exactly the same strength as the nearer one; the over-clear air of "the centre" must be blamed for this. As a control suggestion I think it would pay dividends in the way of complete satisfaction if the shadow in question was persuaded to become lighter as it moved down to the foot of the hill. Considering the print as a whole, its success is largely due to the silhouetted foreground, while the fantastically shaped tree to the left well echoes the general weirdness of the landscape.

I have a feeling that there is a certain amount of control work in evidence in A.R.B.'s "Rural Morning," and that much of the success of the print is due to the skilful use of this element; at the same time, due

no doubt to the reduction of the salon print to reproduction size, the curves of the roadway have tended towards over-exactness. Apart from this aspect we have a splendidly composed print, the appeal of which is largely due to the inclusion of that tall poplar to the left and the right amount of foreground.

Leaning, as I do, away from the oversharp type of print, I naturally found much to admire in W.Y.M.'s delightfully soft treatment of "Winter Evening"; a more matter-of-fact type of rendering would be at the expense of much of the charm of this subject. Note the various elements that go to the making of this picture—the inclusion of just the right amount of foreground, its interesting textures, and the decorative shape of the leafless trees assisted by a certain degree of repetition.

The photographs reproduced on pages 25 and 27 might well be the subjects of a combined criticism. They are both of admirable technical excellence, atmospherically perfect and faultlessly trimmed. Of the two, M.R.D.'s "Cloud Shadows" is perhaps the better, by virtue of its attractive foreground interest, those countless bobbing flower heads partly shaded by some passing cloud formation. On the other hand, in J.B.K.'s "The Autumn Earth" it is mainly the weird cloud formation that catches and holds our attention.

"Perry's Sandhills" (R.P.) proved a difficult subject from which to make very much, for it involved many conflicting elements. I think that in this case more perhaps might have been made of the material by moving in closer. Two versions would have been possible, one making the most of the foreground and the other the most of the sandhills. Such a handling would avoid the present rather central position.

The second portfolio was devoted to Trees, this topic being introduced by M.C.'s "Paper-bark Pattern." Whilst not really showing us very much of this type of tree, it remains an excellently presented composition—and one which is strangely in opposition to my normal requirement of "more foreground"; in this instance, I do not look for more base, as I feel quite satisfied with the close foreground trim submitted by the photographer. The point which appeals to me about this picture is its outstanding use of the semi-silhouette technique, thus gaining a desirable degree of simplicity. The arrangement appears to have been trimmed from a much larger whole; if this is correct, we must congratulate M.C. on his careful judgment.

In "Aged Dignity" we have another one from F.E., and once again it is a print worthy of due consideration and appreciation as a perfectly balanced composition. The large tree, of no great weight, is supported by a second tree in somewhat repetitive shape in the middle distance. We have just the right amount of foreground and the tonal handling is excellent. My chief comment relates to the cloud formation, and I am wondering whether it would not have been better to have a plain graduated sky as in "Top of the Hill." We strongly recommend F.E. to keep his eye on this spot, as it might be possible to secure an even better rendition.

J.F.A.'s "Wintry Morn" strikes a refreshing note in its delicate simplicity. Here we have a subject seen by all of us thousands of times—the little stripling and its fellow striving to reach the maturity of their giant brethren. On this occasion the morning mist has once again proved a welcome factor by its softening and simplification of the non-essentials and so leaving us time to consider the tracery of leaves and stems.

"Sun Bathers" is a print that I have often admired in the original, its stark, almost dramatic, lighting possessing a strong appeal. G.S.H. was certainly most fortunate in finding such a ready-made subject under such attractive lighting conditions. It reminds me of a theatrical scene; the centre of the stage is occupied by that group of smooth white trunks catching the full flood of light, while in the foreground, by way of "wings," is that leafy group of trees in pleasant silhouette. Needless to say, the amount of included foreground had to be just right, and here the photographer made no error.

I think that R.F. will wholeheartedly agree with the modification of his original shape for "Barren Hill." The approach to the square improves the composition and also contributes a further degree of bareness, thereby emphasising the general motive. As a matter of fact, I am more than ever coming to appreciate the important value of the square as the basic format for successful composition. As it is a fairly easy matter to mask any camera down to a square, I suggest that you try your hand at this modification and see whether your compositions do not improve as a natural result. In this instance the inclusion of more hill to either side only tends to weaken the arrangement. As regards the cloud formation, the photographer enjoyed a spot of good fortune; in an arrangement of this type straight-lying clouds like these are necessary to complete the picture.

K.H.B.'s "Rain Impending" represents another print that is perfectly composed within its almost square boundaries. Technique is excellent, resulting in a perfect atmospheric rendering of that strange white light that is often seen before the ultimate darkness of the storm. I have long noted the admirable delicacy of technique shown in all of this worker's tree studies, and the present, with its subtle charm, is no exception.

I.G.A.'s "Twins" is composed according to the best of traditions and cannot be faulted on these grounds. My only quarrel is on the grounds of tone; considering that a filter was used, I would have expected to see more tone in the sky. With such ideal basic material the photographer should have little difficulty in introducing a suitable cloud formation. The resultant print could easily be outstanding. The alternative would be to visit the spot again.

F.A.H.M.'s "Yacamunda" owes much of its charm to the delicate tracery of the branches and foliage. This charm, however, is supported by successful composition—the base of the tree is just at the right point in the frame and the tree lent itself admirably to photography, but the same could not be said of the fallen branch in the foreground; this in no way assists the composition, and it could have been fairly easily removed before the exposure was made.

We have one last tree study for consideration, and this will be found on page 9, as a small decorative reproduction, forming a perfect decoration for the title page. I hasten to remark that the small size of the reproduction is in no way a criticism of the merit of the print—quite the other way, for I think that all will agree that the subject in no way suffers by its miniature appearance. The present arrangement is very attractive, and represents yet another triumph for the square format. If J.M.F. is every near this spot again, I would advise him to investigate the pictorial possibilities of the smaller trees in the background.

On looking over the reproduction list it was interesting to find that of the twenty-three prints reproduced eleven came from B class workers, though by publication date at least two of these had been promoted. If the reproductions are any indication of their general standard it would appear as though further promotions would soon be forthcoming. The new competitors also made an excellent showing by gaining two reproductions—as the Editor said, "a fine achievement."

A final point of technique relates to the use of filters—three-quarters of the competitors used one or another type of filter. These were made up as follows: Pale yellow, 5; yellow, 7; K2, 4; K1, 1; and Aero 2, 1. The various reproductions might well be studied with this question of filters in mind.

The Photographic Societies

NEWCASTLE PHOTOGRAPHIC SOCIETY

Mr. Don Cameron, who judged the Print of the Year competition at the Christmas meeting, said that the work of members had shown a marked improvement during the four years in which he had been judge. He congratulated them on the high technical standard acquired.

Members submitted 33 prints for the annual competition.

The Cyril Hughes trophy for the best print went to W. H. McClung for an architectural study inside a church. R. N. Winn's coastal scene was second and F. Tully's shipping study third.

Other awards were: Point score: R. Manuel, 51 points; C. Collin, 43½; A. T. Ullman, 38½.

Members showing the greatest advancement during the year: R. Manuel, 1; T. Butler, 2; J. Brown, 3.

Kodak Ltd. provided the entertainment programme with a selection of 16mm. sound films. W.H.M.

WOLLONGONG CAMERA CLUB

Our Christmas meeting, held on December 19th, saw club business reduced to a minimum, as the meeting was mainly social in nature, with members' wives and friends forming a mixed gathering.

A series of slides of the year's outings was shown and some interesting self-portraits and photographic Christmas cards exhibited. Mr. K. Chittock used his electronic flash to secure several interesting candids, some of which should be very amusing.

Before the meeting closed a very fitting tribute was paid to the ladies for the admirable way in which they provided the refreshments at the monthly meetings. J.M.

CONCENTRATION!

—or "Getting the Best Camera Angle" Near to the Y.M.C.A. camp at Yarramundi (N.S.W.) are many farms which provide excellent photographic material. These Y.M.C.A. Camera Circle photographers are certainly concentrating on obtaining an unusual animal study.

THE CAMERA CLUB OF SYDNEY

(Incorporating the Miniature Camera Group)

On the night of December 20th, Mr. K. J. Mierendorff gave a lecture on "Enlarger Design and Construction." Mr. Mierendorff outlined the construction of an enlarger which cost only a few pounds but which had features, such as negative distortion control, found only in expensive enlargers.

The lecture created considerable interest among the younger and less financial members—a fact which was evident from the requests for exact specifications.

Mr. Mierendorff also exhibited a One-Man Show of 30 prints. The most outstanding feature of this exhibition was the great variety of work which this member undertakes. Portraits, landscapes, still-lifes, genre, architecturals, animals were among the pictures exhibited. The print quality throughout was consistently good and showed that this worker gets the most out of his enlarging material.

Mr. Vacchini, a teacher in art at the Sydney Technical College, came along to the meeting as a visitor. When the President realised who he was, Mr. Vacchini was invited to analyse the pictures on the wall from the point of view of an artist. His consequent remarks were most enlightening and should be of great benefit to the members present.

Following a vote of thanks to Mr. Vacchini, the President closed the meeting with the appropriate season's greetings. P.J.P.

FIJI ARTS CLUB—PHOTOGRAPHIC SECTION

From Rex Foy, of Suva, Fiji, comes news that there has been a photographic society actively functioning in Fiji since August, 1948. The year 1949 was marked by a number of varied activities, of which the following may be taken as typical:

For the Cession Day celebrations a full display of historical and topical photography was organised, recourse being had to commercial and governmental photographers as well as from club members; demonstrations of enlarging, tank development, open flash technique; co-operation with the drama section of the club for theatrical studies.

Miss Moana Smith acted as secretary for 1949; since her departure for New Zealand in December no new appointment has yet been made. Mr. Rex Foy is president; he has promised regular reports for the *A.P.-R.* and will also be glad to hear from mainland clubs. K.B.

BALLARAT CAMERA CLUB

At the conclusion of business at the December monthly meeting, held at the Youth Centre, members joined in a Christmas social.

Chief item of the programme was a movie show, and between screenings there were games and competitions. Mr. H. McConnell entertained with an exhibition of conjuring. At supper, party caps and balloons were distributed and a Christmas cake was cut. The singing of "Auld Lang Syne" brought the evening to a close. I.M.R.

ARARAT (Victoria) CHURCH OF ENGLAND BOYS' SOCIETY

First Invitation

PHOTOGRAPHIC EXHIBITION

MARCH 16, 17, 18, 1950

Mail Exhibits to arrive at Ararat by Monday, 13th March.

Further Information from J. R. WILCOCK, Hon. Sec., View Point St., Ararat

February, 1950 Vol. 57 No. 2

"EVENING SOLITUDE" . . . R. T. Inwood

The Australasian Photo-Review

Editor: KEAST BURKE
B.Ec., A.R.P.S., Hon. Rep. P.S.A.

Preview of March Issue

There will be a preview of the Glenn E. Matthews new survey of photographic developments "Photo-progress in 1949"—a fine summary which is recognised as the official record all over the world.

Theatre photography possesses a charm that is all its own—naturally we were more than interested when we heard that Robert Johnstone had been engaged on some studies of the Stratford-on-Avon Players in "Macbeth." R.J. employed a two-bulb flash technique, and you will be able to judge for yourself of his success.

A party of Wollongong (N.S.W.) Camera Club members have been busy amongst the sea birds of Five Islands. B. Jessop will tell us the whole story, supporting it by a group of excellent illustrations.

The principal portfolio will be *Table Top and Still Life*, but there may also be a supporting portfolio under the intriguing title of *Studies in the Vertical*.

Kodak (Australasia) PTY. LTD.
(Incorporated in Victoria)

379 & 386 GEORGE ST., SYDNEY. 250-252 QUEEN ST., BRISBANE.
252 COLLINS ST., MELBOURNE. 37 RUNDLE ST., ADELAIDE.
And at Perth - Hobart - Launceston - Toowoomba - Rockhampton
Townsville - Cairns - Newcastle - Katoomba - Ballarat - Geelong

Annual Subscription, Post Free, 12/-. Single Copy, 1/-.

Contents of this issue

ARTICLES:

68 Review of January Portfolios
70) The Photographic
116) Societies
72 Visual Impact in Photography
74 The Six-volt Enlarger
85 Lighting in Portraiture
86 Air Photographs and Archaeology
87) Notes from the
104) Magazines
108 Crystal Growth
109 Review of Contest Entries
114 Editorial Notes
117 The "Last Page"

ILLUSTRATIONS:

78 Mustering Brumbies
89 Album of Character Studies

ADVERTISEMENTS:

ii Darkroom Accessories
65 Wasp Enlargers
66 Brownie Reflex
67 Vent-Axia
122 Used Apparatus
123 Johnson Colourform
124 Kodaslide Projector
125 Photographic Books
126 35mm. Film Strips
127 Six-20 Kodak "A"
128 Developing Tanks
iii Ensign Ful-Vue
iv Kodak Film

Visual Impact in Photography

By IAN MONFRIES

In the realm of photography, visual impact plays a large, even a dominating part. To the photographer seeking new ideas and wanting to dissociate himself as far as possible from the mundane aspects of pictorial photography as it unfortunately exists to-day, visual impact becomes the main consideration in presenting the subject.

Before delving into the abstractions of visual impact, it may be as well to try to define the term. *Visual impact is an emotion which primarily concerns the eyes but which is also very closely linked with the artistic appreciation which is inherent in the minds of men whether or not they profess to know the finer points of pictorialism.* This latent ability exists, in the majority of cases, in the subsconcious portion of the mind, and it governs, to a very large degree, the feeling which we experience when we observe and examine a photograph.

When a photographer looks at a print for the first time, the impact of seeing it produces a train of subconscious thought which immediately forms an opinion as to the merit or demerit of the photograph. The conscious mind then says, "I like it," or "I do not like it." Assuming that the person we are talking about knows the conditions that go to make a good pictorial print, it may well be possible that having said, "I like it," there is a sudden flooding realisation that the print defies all the tenets of photography as we apply them to-day. But, and this is most important, no matter how many faults are subsequently discovered, the initial impact remains. The viewer then says, "Yes, I know it's all wrong, but I still like it." In other words, the print has satisfied *emotionally, not because of photographic laws or conditions, but because of favourable visual impact.*

In the case of a person who knows nothing of composition, mass, balance, technique or any of the score of things by which a photograph is judged, the same visual impact applies. In spite of virtually complete ignorance of photographic fundamentals, there is still that sense of emotional satisfaction or dislike.

In pictorialism to-day there is a deplorable tendency toward mass mimicry. The faculty of original conception seems to be a dying art, and in every exhibition and salon we see pale imitations of prizewinning prints of the year before. This state of affairs can only lead in one direction—down. If pictorial photography is ever to be accepted universally as a form of art, there must be a renaissance of thought and application. There is, admittedly, a tendency among photo-critics to reject an honest attempt at originality, but if such originality can become the yardstick by which standards are measured, then even the critics will be forced to think along new paths.

This need for a new approach is wanted *now*, and the one factor that can bring it about is a full realisation of the effect of favourable visual impact allied with ambition and sincere artistic conception.

The impact caused by a photograph does not necessarily have to be a pleasant one. It can be frightening or even nauseating if the subject warrants such treatment. The primary requirement is that it must be in good taste. Some of the work of William Mortensen is unpleasant to behold, but nobody can deny that it has visual impact *plus*.

Complete honesty in presentation is another factor that must be borne in mind when striving for this New Photography. Once the germ of inspiration has taken hold there must be absolute inflexibility of purpose. If one can say, "It's not quite what I wanted but it will do," there is only one solution—destruction. Such a print will not have a great impact on the beholder because the soul of the maker is not in it.

But, you say, to produce prints under such conditions will mean that I am quite likely to destroy the majority of my work. You are probably right, but with every print relegated to extinction, you may become a better pictorialist. The day will come when you will be able to say, "That's exactly what I wanted," and the emotional satisfaction that you will derive from your work will be well worth the wasted prints. When that day comes you will suddenly realise why visual impact is so important.

There is a point that must not be overlooked when trying to produce photographs with a high V.I. content, and that is the fact that a print will not necessarily carry the same impact to different people. Take, for example, a snow scene. One person may see it as natural

STORM WEARY — A. R. Betteridge

(Illustrating "Visual Impact In Photography")

beauty, another may experience the feeling of loneliness, another of biting cold, and so on. The important thing is that they all *are* affected emotionally. If the print can do that it has visual impact. As an example drawn from my own experience, I should like to put forward the claims of A. R. Betteridge's "Storm Weary," which will be found reproduced herewith.

It may be said that striving for impact is a waste of time because some people will receive a stimulus from a very ordinary print that has been made simply to while away an hour or two. That may be so for a person with a highly attuned sensitivity, but such a person would be much more greatly affected if the print had the nebulous quality of "belonging."

Undoubtedly, there are among us many with about as much soul for beauty as a brick, and for them we can do nothing. Their inherent quality of appreciation almost certainly exists in small measure but, at present, they just don't care and don't wish to care. Let us hope that they will develop over the years.

In all achievements the important thing is not approval of the masses but approval of self. There may be times when a print that is right as far as the photographer is concerned, will not evoke any great response in other people. That is something that should not worry us unduly. The sense of personal creation will make up in no small measure for lack of outside approbation. The important thing is to have fashioned something out of nothing, using the mind, the hands and the personal ego.

It is a great pity that our present-day photography has reached such a low ebb. There is, of course, still a large amount of very beautiful and worthwhile work being produced, but the percentage of such work is decreasing altogether too rapidly for my liking. For every print that carries with it an aura of human experience, there are hundreds that should never have reached the walls of any exhibition.

This condition has come about because photographers are becoming lazy. They do not want to think for themselves, and any

[*Concluded on page 77*]

The Six-Volt Enlarger

By KEITH NIXON

A countryman right away from mains electric supply, I was envious of those who could have an enlarger. My envy was short-lived, however, as I soon realised that, within limits, I could run one from a car battery.

I looked at a friend's enlarger—lit by a 100-watt (approx. 200 candle power) bulb—and decided that, using a double filament bulb with both filaments burning at once, I would have an enlarger that was conveniently fast and yet not too hard on the battery.

The result proved to be a real surprise. Actually, I had to reduce my light; there was no increase in exposure, while the effect on the battery, even with the addition of a 13-c.p. safelight, was so small that I now regard my enlarger as available for unlimited use. So here is my tip—anyone with a car from which he can borrow a battery can run an enlarger, and, unless he does a large amount of work, it can be done without special re-charging.

Assuming that an enlarger can be purchased, or the plans obtained for making one, this article will give the lighting principles to enable it to be adapted for lighting from a car battery.

The enlarger must have condensers, which should be selected to suit the enlarging lens to be used. Study Fig. 1, and there you will see how the light is focused. The nearer the lens is to the negative and condenser, as for large-scale enlargements, the further away the light must be on the other side of the condenser. Follow each of the two types of dotted lines, and the straight line, from their respective light to lens positions. On the right is a scale of focusing for a 4" lens for various diameters of enlargement. The condenser is

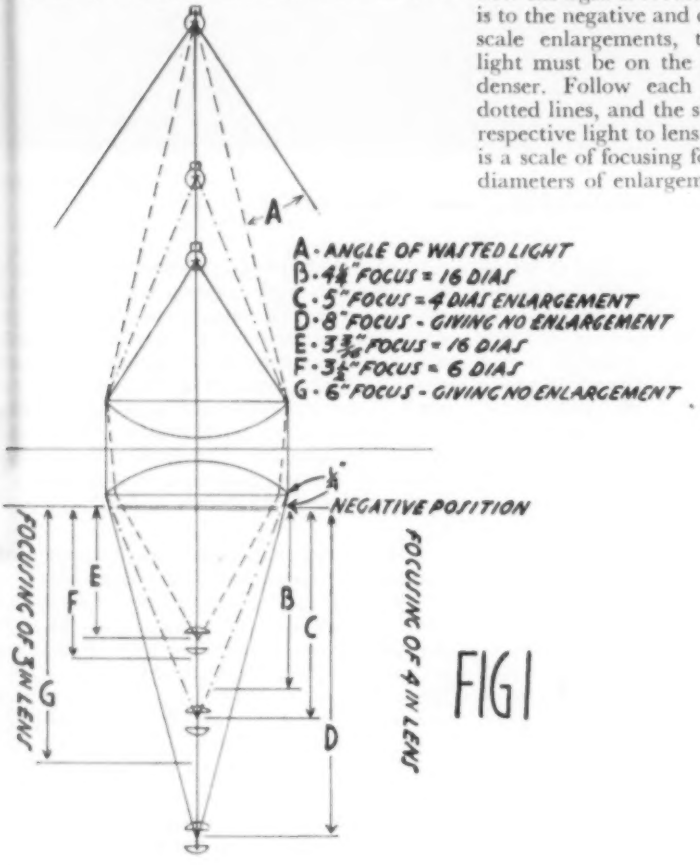

A
A - ANGLE OF WASTED LIGHT
B - 4¼" FOCUS = 16 DIAS
C - 5" FOCUS = 4 DIAS ENLARGEMENT
D - 8" FOCUS - GIVING NO ENLARGEMENT
E - 3 3/16" FOCUS = 16 DIAS
F - 3½" FOCUS = 6 DIAS
G - 6" FOCUS - GIVING NO ENLARGEMENT
NEGATIVE POSITION
FOCUSING OF 3" LENS
FOCUSING OF 4 IN LENS
E
F
G
B
C
D

FIG 1

of 3½" focus by 4½" diameter, and is covering a 2¼" x 3¼" negative (4" diagonal) close to the condenser. The whole diagram is drawn to scale. You will see that the enlarger can be adjusted for any degree of enlargement without moving the lamp much beyond the No. 2 position. From Nos. 1 to 2 is the ideal range of light focusing.

On the left of the diagram is a focusing scale for a 3" lens enlarging from a negative in the same position. For a 6-diameter or more enlargement, the light must be moved back to the No. 3 lamp position. Note the waste of light, which, incidentally, occurs when light is most needed. It will also be noticed that the light cone, below the condenser, becomes narrow and fails to cover a 2¼" x 3¼" negative.

For best lighting I make the following recommendations. Have an enlarging lens of a focal length equal to, or slightly longer than,

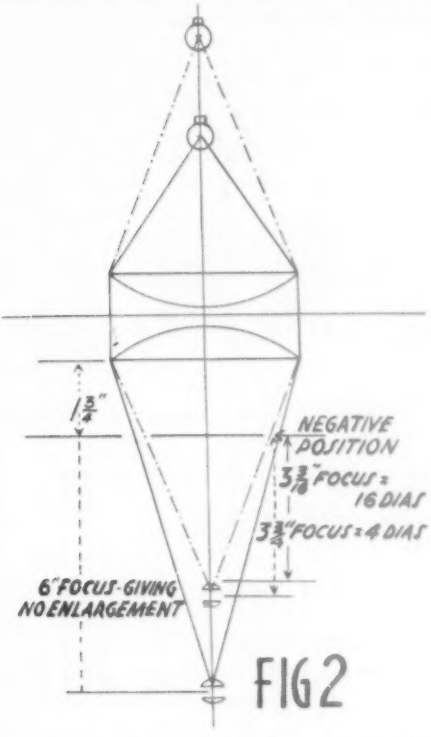


FIG 2

the diagonal of your negative or the focal length of your camera lens (that is provided that your camera has a normal angle lens), and have a condenser not more than 1" wider in diameter than the diagonal of your negative, and with a focal length approximately two-thirds that of the enlarging lens.

A condenser of half the focal length of the lens was recommended to me as the ideal. Well, with enlargements of 3-diameters and over (as would be the case with 35mm. negatives, or with heavy diffusion), this might be so. It would have the effect of reducing focusing of the light to a minimum, but for small diameter enlargements, especially with semi-diffused light, there would be a risk of uneven lighting.

If you have an enlarger designed for a larger negative than you use, and with a condenser of longer focal length than your enlarging lens, you can make a worthwhile adjustment by raising the condenser from the negative carrier. As the condenser is raised the light needs to be brought down. See Fig. 2, which shows the same condenser and light arrangement as in Fig. 1 covering a 2¼" square negative with a 3" enlarging lens, but with the negative 1¾" from the condenser. The increase in light obtained by this arrangement is 150 per cent. with an undiffused light, and 75 per cent. with a single matt glass diffuser.

This, by the way, is the lighting system I am using, the enlarger being originally designed for easy convertibility to my 2¼" x 3¼" requirements.

To show the effect of diffusion I have given a table of light readings. This table was recorded with the enlarger focused for a 3-diam. enlargement, the readings being made with a photo-electric meter. Those of the direct light were made with the meter so placed that the reading for light from the naked light bulb was 100 (on a Metrovick meter). This was done so that the readings would automatically be on a percentage basis.

LIGHT VALUES

	Undiffused	Diffused		
		Single Matt Glass	Double Matt Glass	Flashed Opal
Direct light	100	75	50	55
Through lens	50	20	6	2½

The readings at the lens were recorded as read with the aperture at *f*/3.5 and with the meter placed right against the lens mount. There was no negative, but the negative carrier was in place and masked to negative size. A discovery was that diffusion has vastly more effect on the amount of light coming through the lens than on the direct light. For instance, a flashed opal diffuser reduces

the light to half, but the amount of light coming through the lens from flashed opal diffusion is only one-twentieth of that coming through the lens from a naked bulb. The reason is that diffusion scatters the light so much that only a small portion falls within the aperture of the lens.

If you remove the lens and bellows from the enlarger and focus the light through the condenser on to a card placed at the lens position, you will find, with a naked bulb, that you can concentrate the light into a small circle; with a matt glass diffuser the light covers a large circle, but is much more intense in the centre; with double matt glass diffusion the intensity of the centre is decreased and spread; while flashed opal, unless very close to the bulb, gives an even light over the whole large circle.

Condensed naked light is the most economical, but it is difficult to use, because with it any mark on the condenser, or even on the bulb, casts a shadow on the enlarging board, and because this system of enlarging shows up negative faults badly. Also, the light must be accurately focused and in line. You have little aperture control of your light, because, with small apertures, it is difficult to avoid shadows.

With a single matt diffuser the light is ample for high degrees of enlargement with a 32-candle power bulb. The light need not be so accurately focused, and the diaphragm can be used down to *f*/8 or *f*/11. For small enlargements, especially with thin negatives, 32 c.p. is too much. I have managed to get down to a $\frac{1}{2}$ sec. exposure (shutter timed) at *f*/8 with a 2-dia. print on bromide paper.

For general purposes a 32 c.p. bulb with a double matt glass diffuser is recommended. This gives full diaphragm control of the light, and only a small amount of focusing is needed. Otherwise, a 21-c.p. bulb may be used with a single matt diffuser, or, for small diameter enlargements, with a double matt diffuser. A double matt is obtained by using two pieces of matt glass placed with the smooth faces together, or a piece of thick glass ground on both sides.

These recommendations are for bromide paper. Stronger light for slow papers can be obtained by either of two methods. Firstly—with wiring for a single contact bulb, a double filament bulb, with both filaments burning simultaneously, can be used. Solder a small piece of metal onto the contact points of the bulb. The return circuit is, as with a single contact bulb, through the frame; because of the intense heat of two filaments burning in such a confined space, the bulb might blacken and become useless. Secondly, to use a 6-volt bulb with a 12-volt battery. The light is intense and bulb life is short, but bulb life can be considerably lengthened if the wiring is clipped to a three-cell section of the battery when focusing, and to a four-cell section during actual exposure. Use heavy wireless-type battery clips to connect the wiring to the battery.

The lamp is made by fitting a bulb carrying socket into the bottom of a tin, which is, incidentally, to carry the diffusing glass. Use a tin with a slide-on lid, and, with a vertical enlarger, the glass can be simply placed inside the lid. With a horizontal model it has to be clipped. Measurements given in the diagram are liberal, and can be varied provided the diffusing glass is kept near the bulb—say, not more than half an inch away. A 2" hole in the lid will provide a free flow of light. The inside of the tin should be diffused with "silver" paint, or blackened.

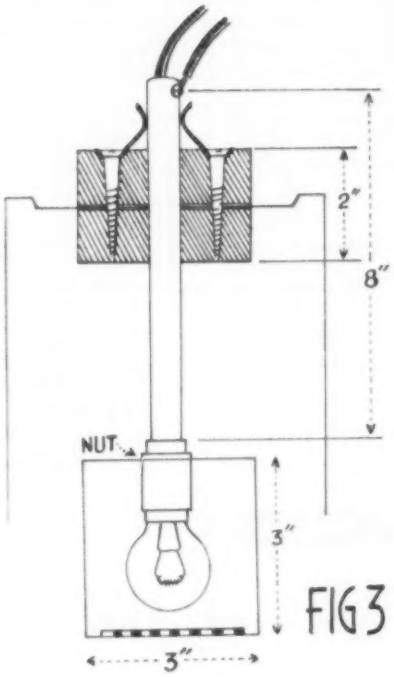


FIG 3

You may have a suitable second-hand socket, or you can buy one at a garage. They are different in size to house-light fittings, but there is no difference between 6- and 12-volt car light fittings.

The socket is fastened to a tube, about 8" long and not less than ½" in diameter, which is used as a focusing slide for the lamp. It might be possible to have a tube threaded to fit the socket; or it can be soldered on. Be sure to keep it straight in line.

The wiring is run down the tube. If single-contact all-metal fittings are used, it is best that one of the wires be connected to the outside end of the tube.

The lamp is fitted to the enlarger by sliding the tube through a block of wood, which is fastened to the top of the lamphouse. With a factory-made, domed lamphouse the block should be fastened to the outside of the dome, using fine screws in small holes drilled around the opening where the regular lamp is fitted. It might be necessary to extend the lamphouse, which should, for a 2¼" x 3¼" enlarger, be nearly 12" high.

For the home-made enlarger, a large, tall dried-milk tin makes an excellent lamphouse. Two wooden blocks, sandwiching the lid between them, carry the focusing tube. If the holes in the lid, for the screws and the tube, are cut large there will be a certain amount of side movement, enabling the lamp to be lined up accurately and easily. It is essential to have the lamp filament in line with the centre of the condenser and directly opposite the enlarging lens.

Two flat friction springs, screwed to the top of the block and pressing against the sides of the tube, prevent the lamp from slipping out of place.

The holes in the blocks must be square with the surfaces. This is best done on a lathe or a post or bench drill. Use hardwood and soak it for several hours before boring; the boring should be done with a metal twist drill (of the same diameter as the tube) in preference to an auger.

Although there is plenty of room for considerable variations from the recommendations given in this article, I feel that if these recommendations are followed there is no doubt you will enjoy full success with your battery-powered enlarger.

■

Visual Impact in Photography

Continued from page 73

conception of an idea is so transient that it loses itself in a maelstrom of doubt and indecision instead of being nurtured, developed, and brought to full maturity.

True visual impact cannot be achieved by any short cut. To bring it about one needs integrity, singleness of ambition, a will to bring beauty out of barrenness and a shining belief in the worth of the final result.

So let us in the future strive for an ideal. Let us critically examine the world around us and let our perceptions sharpen and become receptive to the stimuli that exist at every turn. If a transient idea flashes through the outer chambers of our mind, let us reach for it and force ourselves honestly to create what we feel.

If we can do that we shall be doing very much as the old masters did in years long past, and in time pictorial photography will undoubtedly be universally recognised as one of the fine arts.

RETURN OF USED FILM REELS REQUESTED BY KODAK LTD.

To a large extent the future supply of Kodak Roll Film is dependent upon the number of used reels returned to the manufacturers.

The fact is that Kodak Ltd. is finding it increasingly difficult to obtain the necessary supplies of sheet metal required for manufacture of reels.

Saving of reels is, therefore, urged upon all amateurs handling their own processing and their subsequent return to the nearest Kodak Branch.

A slip containing the name and address of the consignee should be enclosed and postage will be refunded.

A Preview of the

DEPT. OF INFORMATION'S

Photo-story for overseas

"MUSTERING BRUMBIES"

Photographs by

J. FITZPATRICK

Extracts from A. R. PATTERSON'S

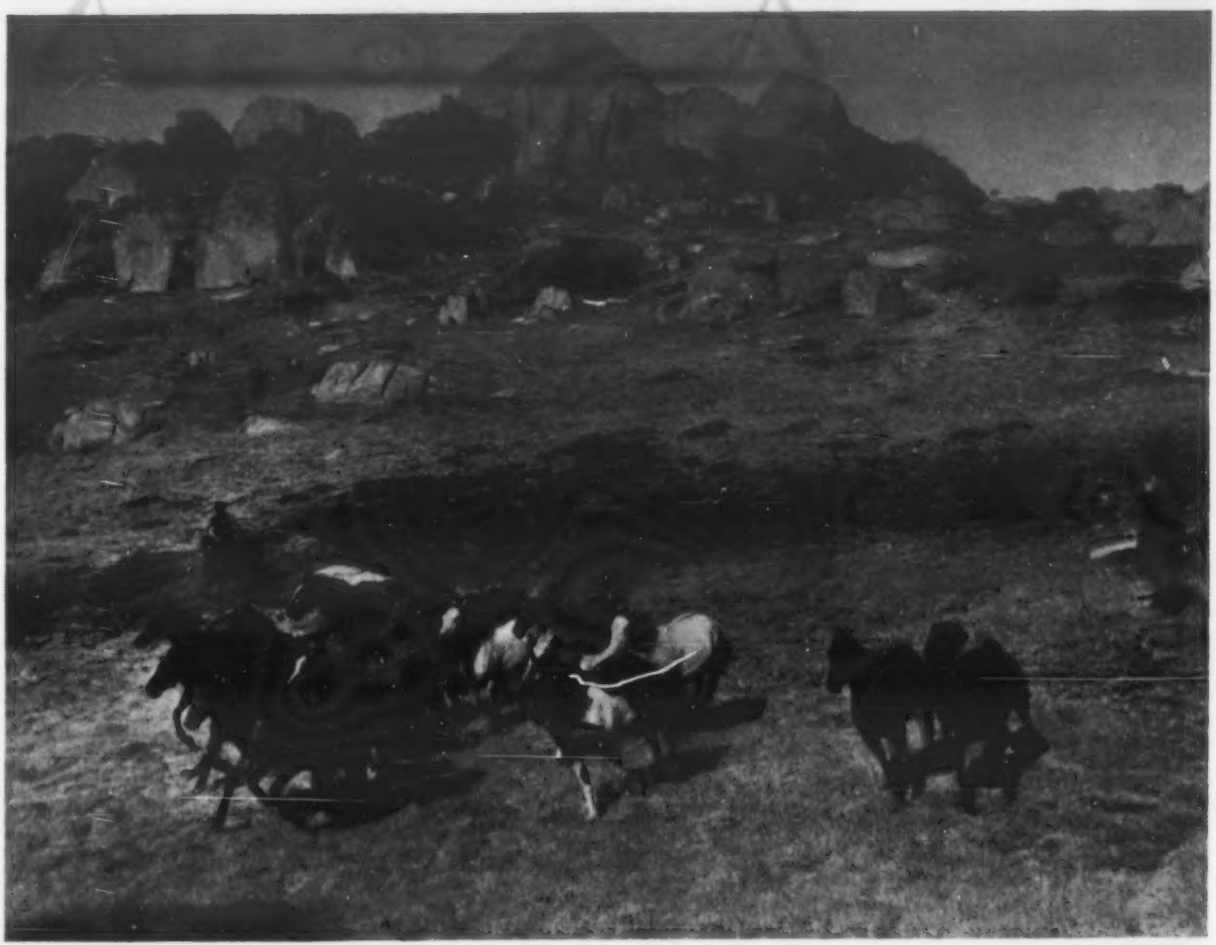
"THE MAN FROM SNOWY RIVER"

Reprinted by agreement with Angus & Robertson Ltd.

There was movement at the station, for the word had passed around
That the colt from old Regret had got away,
And had joined the wild bush horses—he was worth a thousand pound,
So all the cracks had gathered to the fray.
All the tried and noted riders from the stations near and far
Had mustered at the homestead overnight,
For the bushmen love hard riding where the wild bush horses are,
And the stock-horse snuffs the battle with delight.

'He hails from Snowy River, up by Kosciusko's side,
Where the hills are twice as steep and twice as rough,
Where a horse's hoofs strike fire-light from the flint stones every stride,
The man that holds his own is good enough.
And the Snowy River riders on the mountains make their home
Where the river runs those giant hills between;
I have seen full many horsemen since I first commenced to roam,
But nowhere yet such horsemen have I seen.'

So he went—they found the horses
by the big mimosa clump—
They raced away towards the moun-
tain's brow,
And the old man gave his orders,
'Boys, go at them from the
jump,
No use to try for fancy riding now.
And, Clancy, you must wheel them,
try and wheel them to the right.
Ride boldly, lad, and never fear the
spills,
For never yet was rider that could
keep the mob in sight,
If once they gain the shelter of those
hills.'



So Clancy rode to wheel them—he was racing on the wing
Where the best and boldest riders take their place,
And he raced his stock-horse past them, and he made the ranges ring
With the stockwhip, as he met them face to face.

Then they halted for a moment, while he swung the dreaded lash,
But they saw their well-loved mountain full in view,
And they charged beneath the stock-whip with a sharp and sudden dash,
And off into the mountain scrub they flew.

When they reached the mountain's
summit, even Clancy took a pull,
It well might make the boldest hold
their breath,
The wind hop scrub grew thickly
and the hidden ground was full
Of wombat holes, and any slip
was death.
But the man from Snowy River let
the pony have his head,
And he swung his stockwhip round
and gave a cheer,
And he raced him down the moun-
tain like a torrent down its bed,
While the others stood and watched
in very fear.

. . . .

Lighting in Portraiture*

By ARTHUR HAMMOND

For a fuller and more detailed explanation of lighting, we will now turn to *The Photo-Miniature* No. 137 (May, 1915), which is entitled "Lighting in Portraiture." This contains some suggestions that are quite helpful for those who want to find out what can be done with the natural daylight of the home. So we quote now from page 211 of this issue:

Learning to See

That's the point. To begin with the cultivation of the eye, to train the observation to see people as they live and move in the light of everyday life, instead of under the forced conventions of the studio. The ability to recognise the dominant note of personality comes by a patient, persistent study of faces, as we see them under the ever-changing lightings in everyday life. It is the lack of this ability that accounts for so much sameness and monotony. Wherever you find a portraitist whose work stands out by its human quality—as, for example, the work of Garo, Coburn, Furley Lewis and Dührkoop—you find also this appreciation of personality which comes from continual observation. The human face is infinitely varied by subtle and delicate irregularities of form and surface, projections and recesses, curves and lines, without an inch of perfectly flat area. It is in these minute and exquisitely modelled differences of form and structure that the individuality and character of the subject are expressed. With every turn of the head and every slightest variation of the light falling on the face, there is a change of expression, every expression giving a different view of the personality of the subject.

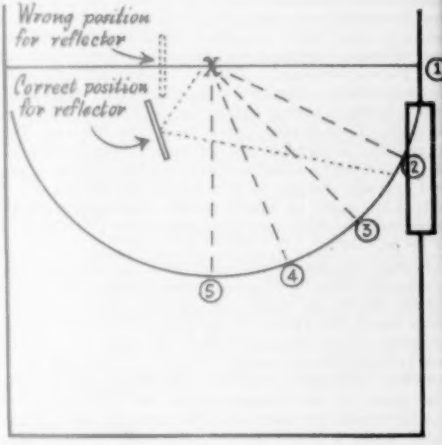
Principles

The principles of lighting in portraiture are few and simple. It is in the application of these principles to the individual subject that the difficulties arise, and the skill required to solve these difficulties comes by observation and the cultivation of the seeing eye rather than from book learning or the imitation of the mannerisms of other portraitists. There is a right lighting for every face, by which I mean a lighting properly suited to give a normal and correctly balanced illumination to this or that type of face corresponding to the usual lighting under which we see people in everyday life.

A Formula for Lighting

One of the simplest ways of getting a clear understanding of the normal or correct lighting of the average face is that suggested by Raymer some years ago. This is to make a chalk mark *x* at the centre of the studio floor, on a line running across the room from the rear end of the sidelight or window to the opposite wall. Then from the centre *x*, describe a chalk-lined circle extending to the sidelight or window and to the opposite wall. Mark the line from *x* to the sidelight 1. Now draw a chalk-line at right angles to this, from *x* to the near edge of the semi-circle including the sidelight and mark this line 5. Divide this quarter circle by a line drawn from *x* midway between 1 and 5, marking this line 3, and divide these sections by lines drawn from *x* midway between 1 and 3, and 3 and 5, marking these lines 2 and 4. This will give a chalk diagram resembling a quarter circle of a cartwheel, with the sidelight occupying a portion of the right-hand side of the quarter section, parallel with line *x*5.

Presuming the room to be about sixteen feet wide, with a sidelight eight feet wide extending up to a height of ten feet, adjust the sidelight by opaque curtains to get a light area of about six feet square. Place the patient model comfortably at *x* facing the sidelight, and place the camera on line 3 at such a distance from the subject to make the head about the size you want. Turn the face of the model from the



sidelight towards the camera until the ear on the shadow side of the face is just visible, with a wedge-shaped catchlight at the upper right-hand corner of the iris in each eye. This will give a normal, three-quarter view of the face, a typical view often considered to be that best adapted for the majority of subjects.

If the lighting is correctly balanced for the model's face, the roundness of the head and retirement of the planes will be well preserved, with a vigorous but pleasing relief in the features of the face. The brightest light will be on the forehead, cheek-bone and nose, from whence it should graduate to the shadow side of the face and chin. The brow will receive light in accordance with its projection, and under it will be perceived a shadow strongest between the eye and the nose. The light will again glance on the cheek-bone, graduating up to the hollow under the eye, and down to form the oval of the cheek. A light will run down the line of the nose, glance upon the point of the upper and the fullness of the lower lip, and faintly touch the prominent part of the chin. On the shadow side of the face, the shadow of the nose will be clearly separated from that of the cheek-bone, and the shadow of the tip of the nose will run at a slight angle to the corner of the mouth. If it impinges on the lips,

Concluded on page 88

*Extract from an article on "Home Portraiture"—*American Photography*, May, 1949

Air Photographs and Archaeology*

By Dr. K. St. JOSEPH

The air photograph, perfected as an instrument of war reconnaissance, is now acknowledged to be a most valuable means of peace-time research. Its use for surveys of unmapped or ill-known regions is well known. It can record in detail the form and character of land surfaces with a graphic effect unmatched by ground survey; while maps depict selected and conventionalised features, an air photograph makes no selection and has no conventions. That is why elaborate processes of interpretation of air photographs have developed. Views from the air disclose familiar objects from an unfamiliar point of view. The easiest to understand are low-level oblique photographs, resembling views from a high building or a hilltop. But the greater the altitude of an aircraft, the more the view becomes like a plan and the dimension of height becomes of less apparent importance.

It is not only the present state of a landscape, but many stages in its development that can be discerned and recorded from the air. This is true both of major features, like rivers, mountains and rock formations, and of minor patterns resulting from land utilisation and human settlement. Further, under the right conditions, colour variations in surface soil or vegetation reflect features buried below the surface and long lost to sight. Photographs taken from the air can thus record the form and growth of towns, villages and even large earthworks, so far as this is written in their plans, and can also disclose ancient structures hidden in the soil. The study of man's social development gains immeasurably from the application of air photography to its problems.

Features existing in relief, such as buildings or earthworks may be effectively photographed from the air by taking advantage of shadows. When, on the other hand, the surface of the ground has been reconditioned, buried structures affect the growth of vegetation covering them, as may be seen, for example, from the view of Ditchley, Silchester and Stanton Harcourt. The point is well illustrated by the photograph of Burcot Gravel Pit taken from the ground. The pit has sliced across a buried ditch, filled with dark silt that shows up well against the light-coloured undisturbed gravel. But the silt in the ditch has also given rise to a taller and darker growth of crop exactly above it, and under the right conditions such "crop-markings," as they are called, can reveal hidden structures in most remarkable detail. The effect depends much upon the type of crop, one of the best being the long-rooted cereals, and the marking is sometimes due to thick growth above ditches or pits, and sometimes to thin growth above foundations and roads (Photographs 2, 6, 25, 58). While such markings may sometimes be seen from the ground, they are so distorted by perspective that any recognisable pattern can seldom be discerned. The essential function of an aircraft in this kind of photography is thus to introduce a distant viewpoint for observation.

The value of this viewpoint to archaeology was fully appreciated by airmen of the first world war, who noted how, in Mesopotamia, ancient cities and irrigation systems in the Euphrates Valley could be seen in astonishing detail from the air. In Britain, air photography was first systematically applied to archaeology over Salisbury Plain and adjacent districts. Only seldom, however has it been carried out by anyone like the late Major G. W. G. Allen, possessing the interest, the resources and organisation to pursue such research on his own account, choosing the right moment for the best photograph over a long period of observation. Major Allen's air-photographs are now in the Ashmolean Museum, Oxford.

The work of such pioneers has now established beyond doubt that air photography is an instrument of research of the utmost value, and its discoveries range over all periods from the New Stone Age to the present day. The reason for this amazingly wide range is quickly seen. The great variety of British soils, the wide extent of our arable land, and the long succession of human cultures that have swept over these islands combine to offer to an air observer quite remarkable opportunities for studying the history and pre-history of Britain. For a short period each summer, a few weeks before harvest time, arable land becomes Nature's historical sketch-book. With practice, the crop-markings, which form an infinite variety of patterns, can be interpreted by archaeologists as disclosing the presence, the character and even the epoch of buried features. Air photography thus becomes the means of first-rate importance in mapping antiquities, known and unknown. It is obvious that it would be well worth while to make adequate reconnaissance from the air of arable land surrounding towns, and other areas scheduled for development, before building destroys the surface of such land for ever.

Air photography has, of course, been extensively applied in Britain to town and country planning and to the revision of the national maps. But, in archaeology the fullest information cannot be obtained from high altitude photographs used for these purposes, which are taken at any time of year. The special need is for low altitude reconnaissance carried out under the right conditions of lighting, weather and vegetation, and specifically planned in relation to the special problems calling for solution. In these circumstances air observation can yield a harvest of discoveries to an extent impossible of attainment in any other way.

The purpose of this exhibition is to demonstrate a small selection of the results obtained in the course of recent air reconnaissance. The photographs are all oblique views taken from an altitude of between one and three thousand feet, and are chosen from the large number now available to illustrate different periods and aspects of antiquity. They are the result of rapid reconnaissance covering a few weeks, conducted against time and in adverse weather.

An accompanying map shows the position of each site selected for exhibition. Attention may be drawn to the large number of discoveries of the Roman period, particularly in north Britain, illustrated by such photographs as 29-30, 33-34, 52-53. The discovery of three Roman forts on Watling Street offers a most important chance of obtaining new information about the history of the conquest and is a reminder that many such sites are to be expected along other Roman roads. But the variety and range is very great. Iron Age and Roman settlements and field-systems in the Fenland and on the gravel terraces of our larger rivers, hill forts and

[*Concluded on page* 88

(*Introduction to the catalogue of the Kodak Exhibition of that title held in London, July, 1949)

Notes from the Magazines

FOREIGN COLOUR SLIDE SETS

Extract from the P.S.A. Journal for March, 1949.

This month the Holland and Australian slide sets are on their way home after touring American clubs since last Fall.

The two sets were viewed by thirty-six clubs and the Australian set was projected at one of the Color Division programmes at the convention.

The Australian set was composed of slides by Clarence B. Young, A.R.P.S., A.P.S.A. There were 200 slides in this set, assembled in travelogue sequence and presenting the city of Sydney and surrounding area. A representative opinion of these slides was that of the Dayton Camera Club: "Members of the club felt that, as a whole, it is an excellent collection. Mr. Young has enhanced available subjects by unique lighting and good composition. The slides were inspirational and enjoyed very much by all members of our club."

■

ARCHITECTURAL PHOTOGRAPHY

Typical Syllabus compiled by L. A. Lyons in connection with his recent Course of Lectures.

Objects

1. Illustrations for architects, engineers, etc., technical excellence and correct size relationships required.

2. Pictures of general interest, showing characteristics of town or city.

3. Pictorialism. Is it true that "all art is in the architecture"? Remember that cameraman may find viewpoints not visualised by architect. Many buildings constructed before photography known, while trees or nearby buildings cause altered aspects.

Viewpoint and Lighting

Each of these affects the other. There will be a "best" aspect and "best" lighting. Where possible, combine them. In effect, *this is the "composition" of the picture.*

Obviously, avoid telegraph posts, power lines, etc., unless they assist the motive. Study subject from all angles; examine it from other buildings; enter parks and gardens to see whether frame of trees may assist.

Lines in perspective should lead eye inwards. Long lines readily combine in street scenes. Perspective and depth also introduced by "framing" with windows or doorways. Remember possibilities of pictures through ornamental ironwork, etc.

Vertical lines should be vertical except for angle shots.

Exteriors

Angular sunlight (sunlight and shadow) usually best. Show two sides of building, one shaded, to produce solidity. Avoid direct corner view. There should be sufficient foreground, preferably dark or medium in tone, to "support" subject, but not a wide, uninteresting expanse.

Soft clouds an acquisition unless they draw undue attention from main subject.

Interiors

Conditions very variable. Existing illumination, with supplementary lighting of shadows, probably best for most work. Flashlight result may be very "bald." Streaming sunshafts very pictorial and valuable in concentrating attention on centre of interest (*expose for shadow detail*).

When making time exposures towards windows or doorways, to avoid halation, blinds may be drawn for part of exposure period.

Where possible show three walls, ceiling and floor. Avoid horizontal lines right across picture. Avoid reflections in pictures and mirrors by tilting.

Nocturnes

Don't forget night possibilities. Darkness excludes unwanted details. Remember technique of making tripod exposure near dusk and a second short exposure *on same frame* when lights are on (records lights—avoids halation).

Wet streets excellent in artificial light.

Figures

Useful for "accent" and scale. Usually best near doorways, on steps, etc. Beware loss of harmony if figure(s) unsuitable. When in doubt, take pictures with and without.

Equipment

Knowing how to approach subject is most important. Modest apparatus yields successful results (Keighley), but good camera reduces technical difficulties. For stringent commercial work, stand camera, normal and wide angle lenses, rising front, swing back all have their uses.

Verticals may be corrected in enlarger by tilting (remember darkroom demonstration), but beware of linear distortion.

Films, Filters

Panchromatic film allows greatest latitude.

Yellow to orange filters suitable for general outdoor subjects. Red if extreme ("dramatic"?) contrasts against sky required. Indoors, red excellent for recording woodwork detail.

Green similar to yellow outdoors. Useful for correct orthochromatic rendering of stained glass.

■

PHOTO-COPY AND COPYRIGHT

"*British Journal of Photography*" *Editorial, Oct.* 14, 1949

Every student is aware of the phenomenal growth in the volume of contributions to scientific and technical journals, and the equally rapid increase in the number of such journals. The problem which has arisen as a result of this growth was, in part, the subject of discussion last year at the scientific information conference organised by the Royal Society. It had to do with a number of questions of which an important one for photography was the question of copyright in view of the enormously increased demand for photo-copies of documents of all kinds, and especially of

articles or contributions to scientific and technical publications. It has long been recognised that our copyright law could bear harshly on the scientific worker who desired to make use of, or even to quote from copyright material, should the owner of the copyright take an arbitrary view of his rights. As we all know, such has not been the rule. In general owners of copyright have been very willing to give permission for copying from their works, whether book or periodical or unpublished thesis. This has not, however, prevented many copying agencies from insisting that in view of the law, permission must be obtained from the owner or holder of the copyright before any copies were made or circulated.

Recently the Royal Society has published an important and authoritative Declaration on this matter, and in doing so invited other publishers and societies to express their approval and to subscribe to a similar document. It is most gratifying to be able to record that to date some seventy other publishing bodies have subscribed to it. For the present the Declaration is made for an experimental period of two years, and it is to be hoped that at the end of that period it will be extended indefinitely.

The actual wording of the Declaration is as follows: "We will regard it as fair dealing for the purpose of private study or research when a non-profit making organisation, such as a library, archives, office, museum or information service, owning or handling scientific or technical periodicals published by us, makes and delivers a *single* reproduction of a part of an issue thereof to a person, or his agent, representing in writing that he desires such reproduction in lieu of a loan or manual transcription and that he requires it solely for the purpose of private study, research, criticism, or review, and that he undertakes not to sell or reproduce for publication the copy supplied, provided (1) the recipient of the copy is given notice that he is liable for infringement of copyright by misuse of the copy and that it is illegal to use the copy for any further reproduction; (2) the organisation making and furnishing the copy does so without profit to itself; (3) proper acknowledgment is given to the publication from which the copy is made; (4) not more than one copy of any one excerpt shall be furnished to any one person."

Quite apart from any other consideration, the Declaration is of the greatest value because it clearly indicates the limitations which existing copyright law imposes on any individual or group of individuals who dispenses copies in the terms of the Declaration. At the same time, subscription to the Declaration allows the publisher to waive what in the past most of them have felt compelled to insist upon, namely, the obtaining of individual permission from the copyright holder for every photo-copy made. The Declaration is, in fact, a general but severely limited permission and agreement to supply single copies when the terms of the Declaration are filled.

The very rapid developments in photographic copying have certainly provided many problems both for those providing copies and those requiring them. There has long been a desire not so much for clarification of the present law as for a *via media*, which while protecting the owner of copyright would at the same time facilitate the dissemination of information and knowledge and remove some of the time and money wasting *modus operandi* of obtaining individual permission every time an abstract or a copy was required. It would appear that the Declaration of the Royal Society should go far to fulfil these conditions, and it is welcome knowledge indeed that some seventy other publishers believe this to be the case and have subscribed to it.

The Declaration is valuable, too, because if carefully read it indicates clearly those points which the Copyright Law insists upon, and equally those matters, neglect of which constitutes a breach of the law. The matter, therefore, is important to all agencies or individuals whose business it is to provide photo-copies. Conformity with copyright law has always been a matter of prime importance to them, all the more so because the public are usually quite uninformed in this matter, and indeed uninterested because usually they run no risk. All the more reason for care and understanding on the part of those who have to take such risks, and are credited with a knowledge of the rules and regulations governing the law of copyright in this country. The Royal Society has very kindly supplied us with a list of those publishers who have subscribed to their Declaration, and we are therefore in a position to inform any of our readers who desire such information to abide by the conditions of the Declaration made by the Royal Society.

Lighting in Portraiture

Continued from page 85

the light comes from too high an angle. If it runs across the cheek, the light is too low.

If the lighted side of the face contrasts too forcibly with the shadow side, a diffusing screen of thin muslin may be placed between the model and the light source, to diffuse and broaden the light effects. The test here as to the position of the diffuser is that we must always be able to see the flesh colour of the face in the highest light and in the deepest shadow on the face.

Varying the Viewpoint

If now, with the direction of the lighting and the position of the model unchanged we move the camera to lines 1, 2, 4 and 5, the lighting will in every case be right so far as modelling and balance of light and shade are concerned, but a different view of the subject will result in each position. A series of negatives obtained in this way will give the reader a useful introduction to the whole field of lighting in portraiture. Other similar series can be made with the model facing along lines 4 or 5, and you can make pictures from the shadow side as well as from the lighted side of the face.

The Best View of the Subject

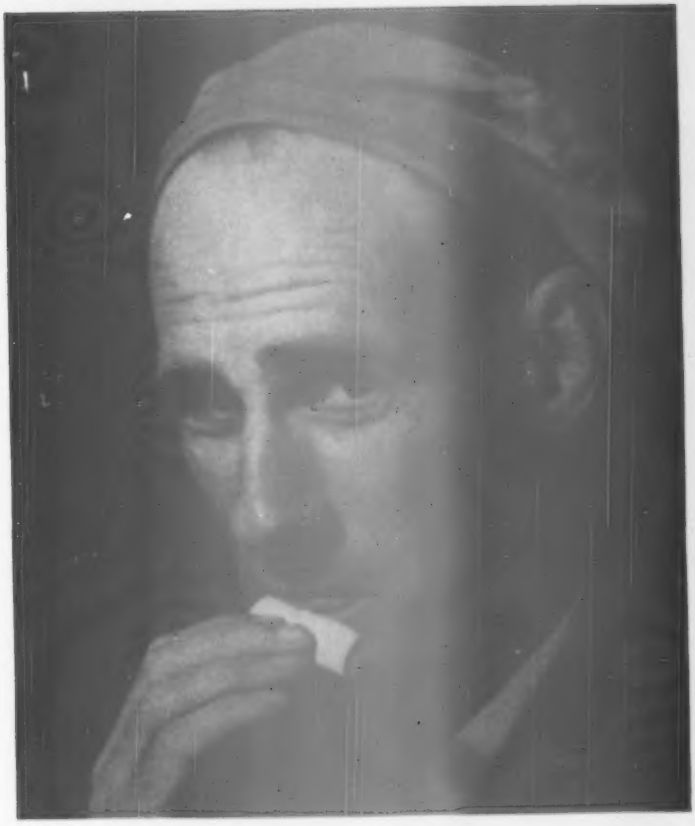
This series of lighting can, of course, be made with the window on either the left or the right side of the subject, for in choosing the point of view it should not be forgotten that every subject presents a more pleasing impression when viewed from one side of the face than when seen from the other. In other words, it is common experience that every face has its "best side" which should be looked for before the general scheme of the illumination is determined.

. . . . . .

Air Photography and Archaeology

Continued from page 86

homesteads in Scotland native villages of Roman and later periods in the north Pennines and elsewhere, medieval agriculture and Cromwellian fortifications from the time of the Civil War are other subjects upon which this recent air photography has thrown much light. They should be regarded as the heralds of innumerable fresh discoveries which will quite certainly come from a continuance of this research.



J. R. Adamson

SMOKE-O

AN ALBUM OF

CHARACTER STUDIES

Dr. Julian Smith, Hon. F.R.P.S.

CONNOISSEUR

Reproduced by permission of the owner, Mr. John B. Eaton, F.R.P.S.

B. Britt

GOOD COMPANIONS

R. T. Inwood

OLD SPIRIT

J. R. Hopkins
KISMET

E. A. Roche

THE PROPHET

H. Cleveland

INDIAN SAILOR

F. E. Bennett

EIGHTY

P. J. Purcell

SUSPICION

P. J. Purcell
G.B.S.?

G. H. Mansell

A Gentleman's Gentleman

K. J. Mierendorff

THE CHIEF

G. H. Silver

JANIE

R. McKenzie

WE THREE

E. A. Roche

SAILOR GIRL

A. L. Gooch

PAUSE FOR A WHILE

Notes from the Magazines

MY NEW DARKROOM

Photography, September 1949

Happening to be one of those people who dislike domestic upheavals, a recent decision to "move house" was undertaken with a good deal of hesitation. Now it is over, and with a good deal more space at our disposal, I am left wondering how on earth we managed to get along in our previous home.

Naturally, the darkroom fittings in the old place were dismantled, and there is no denying that it is only on such occasions that the opportunity occurs for a first-class re-modelling of working facilities. A personal preference is for a rectangular shaped room, with a bench along one side and a row of sinks opposite. Circumstances have now dictated that a squarish room shall be used instead.

This room, which is ten feet by eleven, was selected because of its convenient situation on the ground floor, where vibration is at a minimum. Another was available on the top storey, and though it was several square feet larger in area, it tended to become very hot on a warm day, suggesting that the reverse would be the case when the conditions were cooler.

Furthermore, both hot and cold water supplies were already in the selected room, while a convenient sink outside the window reduced the amount of plumbing which would otherwise have been necessary. Two four-foot sinks from the old darkroom were fitted down one side, and two more, each three feet long, were set at right angles to these. Facing the three-foot sinks, a bench, two feet wide, was fitted between the doorway and the larger sinks.

To this bench, the enlarger was fitted. The column was fixed direct to the bench, and an opening was made in the latter into which the usual baseboard fitted. Some sixteen inches beneath this, a shelf was built to which the baseboard could be transferred when any over-averaged sized enlargements were to be made.

Another shelf above the enlarger, provided a means of firmly securing the head of the column, giving a maximum throw of fifty-six inches between lamphouse and the lower shelf.

An efficient carpenter did the job with a spirit level always at hand, and everything is square and ship-shape, a vital necessity if undue stopping down of the lens and distortion are to be avoided.

The end of the bench adjacent to the sink, was covered with sheet lead and provides a useful and handy storage space for bottles of developer. Across the end of one sink is placed a 24 inch dish warmer, which can be lifted out of position should the whole area of the sink be required for use.

Standing in the other end of this sink, is the first fixing bath, a 12 x 15 inch porcelain dish. On the second four-foot sink, stands the second, main, fixing bath, which is an enamelled tray, 34 x 24 inches. This is fitted with an outlet from which the fresher hypo solution can be run into the first bath when replacement becomes necessary.

In the space now left at the end of the four-foot sink, is placed the washing tank where up to thirty "eight ten" prints, each held in a separate hanger, can be washed at a time.

In the first of the three-foot sinks, two 3-gallon negative processing tanks are placed, while the other is kept free for measures and mixing of solutions. A sheet lead apron stretches right along the backs of all the sinks, shaped over them to tray any liquid which may be splashed while processing or washing is in progress. A similar lead sheet is shaped over the end of the sinks where they abut upon each other. This makes for cleanliness, and guards the walls from chemical action.

Two cold water taps are fitted above each sink, while there is also a hot water tap placed above the second of the three-foot sinks. This is a standard tap to distinguish it from the "Supa" taps, which carry the cold water and are of different design.

A wooden bench is built against the remaining wall, and this supports the flat bed glazer. I prefer this type for drying large prints.

Two ceiling reflector safelights are controlled by a tumbler switch near the doorway and the single "white" light is operated by a ceiling switch located close to the fixing bath. This avoids the possibility of switching on the bright light by mistake, newly-fixed prints can be examined without having to walk across the room to switch on and there is no danger of an electric shock if the hands are damp.

Another safelight is fixed above the dish warmer to provide good lighting while developing bromide paper.

All electric cable is "three cored," safely earthed against accidental shorts and ample switch plugs are fitted to cover all requirements, and one or two over as reserves. An exhaust fan is fitted into the black-out of the window. This window can be swung open when darkroom conditions are not required, giving a very desirable "freshener" when drying prints in warm weather. A ventilator in the door ensures full circulation of air.

The whole room is painted throughout with flat white paint to give maximum luminosity.

—*Harold White.*

■

KODAK VERSATOL DEVELOPER

Kodak Service Bulletin, November 1949.

This developer could be truly named the universal liquid developer. Compared with its predecessor, the well-known Kodak Liquid Developer, it is more concentrated, giving per 8 ounces of concentrated developer a greater area of film or paper which can be developed. When diluted for use, particularly as a tank developer for films (1 part developer to 7 parts water), Versatol has outstanding keeping properties. It has incorporated in its formula chemicals which allow the minimum of discolouration throughout its life, which, among other things, allows examination of development without removing prints from the solution. It contains a special anti-foggant which, apart from producing fog-free negatives and prints, allows little more than normal development time to compensate for slight under-exposure. Another important feature is that Versatol, diluted 1 : 3 with water, provides a satisfactory replenisher for a tank solution of Versatol when the latter consists of a 1 : 7 dilution as recommended.

It combines therefore most of the properties which one normally only expects to have by the use of at least two developers.

Briefly, the working directions can be summarised as follows:

For Papers.—Versatol diluted one part to three parts of water, at a temperature of 68°F., develop Velox for 60 seconds, and Bromide and Bromesko for 2 minutes.

For Films and Plates.—Versatol diluted one part to three parts water, tray develop for 5 minutes at 68°F. When diluted one part Versatol to seven parts water, tank develop for 10 minutes at 68°F., using if desired, the Versatol diluted 1 : 3 as a replenisher.

The capacity when diluted for tray development is six 620 rolls of film per 40 ounces of diluted developer. Further rolls can be developed with a slight increase of time. When diluted 1 : 7 the capacity is approximately five rolls per 40 ounces of diluted developer. When replenishing with Versatol diluted 1 : 3, one would add the "replenisher" to replace developer carried out by the film at approximately the rate of ¾ ounces per each 620 roll, or the equivalent. When it comes to prints, the capacity is approximately twenty-five 10" x 8" prints, or the equivalent, per 40 ounces of diluted developer.

•

"LIVING" NEWSREEL

Popular Photography, May 1949.

In late 1946, the Eastman Kodak Company demonstrated a compact, photographic unit that exposed, developed, and projected a photographic subject in the space of 15 seconds. This spectacular demonstration was made possible by the use of hot concentrated processing solutions, which were applied to the film surface in a fine pressurised spray and then quickly removed. Although no practical need for so rapid a process was immediately apparent at the time, the technique seems to play an important part in the theatre television system now being used by Paramount Pictures. It served in the recent past to bring the 1949 Presidential inauguration to the screen of the New York Paramount Theatre but a few minutes after the actual sequence of events in Washington, D.C.

According to a recent report of the Theatre Television Committee of the Society of Motion Picture Engineers (SMPE Journal, March 1949) Paramount's system works in the following way.

Programme material is photographed by mobile cameras and relayed to the theatre by micro-wave radio-relay equipment. A special camera at the receiving theatre copies the transmitted image as it appears on a 10-inch cathode-ray tube (with an aluminium-backed flat-face screen) and also records the accompanying sound. The 10-inch screen's electrical polarity is reversed so that the received image is a negative and the resulting photographic image a positive suitable for immediate projection. Exposed film passes from the camera to the high-speed processing unit by way of a light-tube chute. A maximum of 66 seconds is required to develop, fix, wash, and dry the exposed film which may either be wound on reels for editing, or fed directly into the theatre's projectors. The hot-water supply of the processing unit must maintain a minimum temperature of 140°F. so that automatic mixing provides a resultant operating temperature of approximately 125°F.

The cost to Paramount of receiving equipment (including a 15-inch monitoring tube, camera, and processing unit) was in the neighbourhood of $35,000, plus installation charges. Mobile cameras and sending equipment cost some $55,000.

Accuracy in Ordering Tri-colour and Colour Compensating Filters in Colour Photography

Kodak Service Bulletin, October, 1949.

Branches receive many orders for "Wratten Tricolour Filters" and for "Colour Compensating Filters"—a vague term which suggests that customers may not be aware of the variety of tri-colour sets and colour compensating filters which are now available, or of the purposes to which they are best suited.

The table below, therefore, sets out the tri-colour filter sets now available, and also the more widely used CC filters, together with the occasions on which their use is recommended.

Wratten Filter No.	*Use*
No. 25—Red No. 58—Green No. 47—Blue	Used when exposing separation negatives direct from still lifes, flat copy, stationary landscapes, etc.—usually by making successive negatives through the red, green and blue filters in turn.
No. 29—Red No. 61—Green No. 49+2A—Blue	Used for separations from Kodachrome transparencies, and also suggested for making separation negatives from transparency material.
No. 72A—Red No. 61—Green No. 35A—Blue	Used for separations from unmasked Ektachromes.
No. 72A—Red No. 61—Green No. 49+2A—Blue	Used for separations from Ektachromes which have previously been masked.
No. 29—Red No. 61—Green	Used when making red and green filter masks, for either Kodachrome or Ektachrome transparencies.
No. 2A (U.V. Absorber)	Used when exposing Dye Transfer matrix film.
No. 1—Haze	For reducing blue haze with Kodachrome only.
No. 2A	Stronger than No. 1, for reducing blue haze with Kodachrome only.
No. 80	For exposing Daylight Kodachrome to Photo-Flood illumination.
No. 85	For exposing Type A Kodachrome to Daylight illumination.
CC-3, -4, -5	Increasingly effective for preventing warm-toned results with Ektachrome or Kodachrome because of late afternoon conditions, unsuitable studio lighting, etc.
CC-33, or CC-34	Advantageous when exposing daylight colour film to fluorescent lighting.
CC-13, -14, -15	Increasingly effective for preventing bluish results with Ektachrome because of haze, blue sky lighting, etc.
CC-95	Type B Ektachrome with uncoated Photoflash lamps.

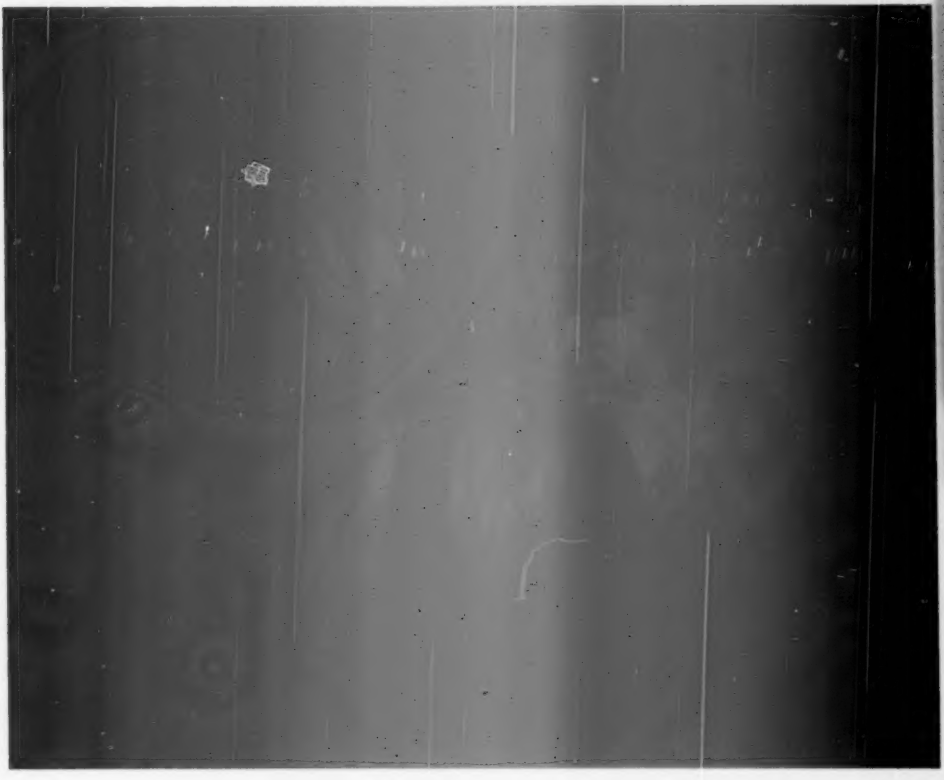
K. J. Mierendorff

TWINS OF NATURE

TWO TREE STUDIES

C. S. Christian

FOREST FANTASY



Crystal Growth

Some months ago Professor E. K. Rideal gave a Wednesday Evening Discourse at the Royal Institution in which he discussed the subject of "How Crystals Grow." Perhaps characteristically he commenced by saying that the answer to the question "How do crystals grow?" is that we do not know. He then proceeded to show that though we may not know how crystals do grow we have a large volume of quite exact knowledge about them and we can, in the majority of cases, make them grow even though we may not know exactly how and why. It was apropos of Professor Rideal's talk that someone asked us, possibly facetiously, did it matter whether crystals grew or not? Many people know a little about crystals, admire them when they see a beautifully symmetrical group of natural crystals in some museum, or a private collection, but very few people know anything of what might be called their habits, still less of the vitally important part they play in daily life. Perhaps some of the mystery that surrounds crystal growth and habit is hinted at in the statement made by a famous crystallographer nearly forty years ago. He wrote, "It is a remarkable fact that no definition of life has yet been advanced which will not apply to a crystal with as much veracity as to those animate objects of the animal and vegetable world which we are accustomed to regard as 'living.' "

How interested he would have been could he have heard to-day the conclusions now accepted regarding the nature of viruses, chemical compounds which can be crystallised, which can carry disease, and which show almost every property we usually credit to living matter yet which we now regard as chemical compounds, organic in the sense understood by Wohler, because they contain carbon, yet are devoid of life. Fascinating though speculation as to the origin and nature of life and of crystals may be it does not touch the important part that crystals and their growth play in everyday life. As in so many other spheres, man has developed an empirical understanding and control of crystals and crystal growth and so been able to apply it to practical ends. Just how essential and important that work is can be suggested by a few examples. In quite early times man discovered that when a substance crystallised from an aqueous solution it tended to leave behind in the mother liquor, as it was called, the grosser impurities. Here was a method of improving and purifying substances soluble in water that man was quick to make use of.

It is possible that the first substance to excite his curiosity and interest in this connection was common salt, sodium chloride as the chemist calls it. In those places where the sun is hot enough to evaporate water rather more quickly than in this country, salt is produced naturally at the seaside, or in lakes, and so man came to observe the interesting and apparently hollow-faced crystals of sodium chloride. You can see such crystals as a rule in any batch of potassium bromide you may be using to prepare a restrainer for your developer. From practice with common salt it was a simple step to apply a similar method of purification to other materials and so, little by little, man built up a store of empirical knowledge which enabled him not only to purify and separate certain salts but also to extract substances from solids, whether earths or minerals, vegetables or even animal substances. Thus there began the study of matter, its composition and properties, to which we give the name chemistry. Man in his studies of matter came to see that crystal form was characteristic of much matter, that not only the soluble things he had discovered were crystalline or capable of crystallising, but that the metals he began to smelt and produce were also crystalline in structure, though much more confused in appearance than the separate crystals which grew from and separated out of his solutions.

Then came, in all probability, the observation that many rocks were also crystalline in appearance, and had, like metals, cooled down from a melt and so crystallised. At that stage knowledge stood still for many centuries. Slowly man discovered methods of influencing the crystalline structure of materials, particularly of metals; he noticed that certain physical properties were associated with certain structures, for example, a metal with a coarse crystalline structure, was usually brittle and not ductile. When man could influence the grain size of metal he found he could exercise some control over its properties. So he learnt about heat treatment and its effects.

In the nineteenth century the science of metallography was born. Its father was Henry Clifton Sorby, a Sheffield metallurgist and microscopist, who first applied his microscope to the study of metals and by polishing sections of them and etching them was able, first to read their thermal history, and later to devise, follow up, and confirm the effects of careful heat treatment and so follow up the effects of, or control the crystallisation of metals from a melt. He also applied the same methods to rocks, and so became the father of microscopic petrography as well as of metallography. From that work have arisen largely the tremendous advances not only in our mastery of the control of metals, but also in the fields of ceramics, cement, glass, and many other materials. Nor is that all, for interest in crystals and the desire to know more about their habits and their origin has led to the development of methods of investigating them that have opened up entirely new worlds in the conquest and understanding of matter. It was curiosity about, and interest in, crystals that led to the application of X-rays to their study. We all know the remarkable work of the Braggs, father and son, and the fruitful and epoch-making suggestion that possibly the crystal structure was so fine that it might act as a diffraction grating to X-rays, just as a fine line grating did to white light. The result of that suggestion, and its application to the study of crystal structure by the X-rays, bids fair to supplant chemical analysis in the examination of solid matter, and has placed a tool of incalculable value in the hands of science. Our conception of the nature of the structure of matter has undergone truly revolutionary changes. With those changes have come equally revolutionary improvements in our control over the properties of matter. That control has rendered possible vast improvements not only in the quality of the materials we manufacture, but also in the rate at which we can produce them. It is a far cry from observing the building up of a crystal of salt in a Dead Sea or bitter lake, but that was the logical beginning of the study of crystals, and the end is far from being in sight. Yet the way has been long and varied and the results stupendous in both importance and implications. Crystal structure and the resulting behaviour of matter are the key to the production of the material necessary for the gas turbine or the jet-propelled aeroplane. They may

[*Concluded on page* 115]

Review of Contest Entries

NUMBER OF ENTRIES .. .. (A/S 12, A/O, 40, B/S 29, B/O 65)	146
NUMBER OF COMPETITORS	51
NUMBER OF NEW COMPETITORS ..	5
NUMBER OF PRIZE AWARDS	22

J.R.A., Portland.—H.C. for your very workmanlike study of the old watchmaker, executed with first-rate technique.

A.J.A., Thirroul.—All three entries H.C. Of the trio we prefer "The Sceptic" as a very fair candid portrait photographed out-of-doors but hardly strong enough in general pictorial appeal. "Weight of Years" also very fair along similar lines. The launch subject, "Haven," is generally well handled and you appear to have obtained the major portion of what was offering; exposure appears to have been made on a dull day, leading to rather strong reflected light on the water.

J.F.A., Cremorne.—Congratulations on the prize award and two H.C.'s. There is very pleasing decorative feeling in "Windsor Paper Barks," but a certain amount of control would be necessary to obtain the maximum from this negative, which appears to have been exposed under dull lighting conditions. The piece of dead log might well have been removed before clicking the shutter. The child portrait is pleasantly animated along conventional home-portrait lines. Of the landscapes, the riverside picture is the best, but this would be improved by slight trims from either side—see Karradji on the subject of square formats elsewhere within this issue. "Stormy Headland" could be presented in two versions, one using the upper two-thirds and the other the lower two-thirds; but, in any case, it remains a subject difficult to compose. The remaining entry is more of a novelty.

J.H.B., Dapto.—Of your pair we prefer "Hay Castle," but this is an example in which "the part is greater than the whole"; for an improved composition take substantial trims from top and left. A good pattern-and-texture subject should result. "Riverside" is mainly of souvenir interest, as it is difficult to secure any degree of unity with such a varied series of items.

E.B., Newcastle.—Glad to hear from you again. H.C. for "Happy Days" as a lively out-of-doors portrait of the youngster posed under somewhat uneasy conditions. Suggest substantial trim from the bottom, as objects in this area at present claim far too much attention.

F.E.B., Sydney.—"Come In" had possibilities, but the child's expression hardly suggests an invitation. Print quality is pleasing. The symbolic motive in "Tide Runs Out" is rather difficult to appreciate, as the major portion of the subject matter is architectural; simplicity is usually desirable to convey ideas of this type.

P.A.B., Smithton.—You could hardly have selected more awkward material than your three river scenes, as the appeal here is mainly in the direction of colour and movement; moreover, there is usually such a superabundance of material that it is next to impossible to secure that degree of unity desirable in a composition. The road scene is better along conventional lines; this one might be enlarged, using the top centre third of the negative only, as there appears to be no reason for the inclusion of all that white road in the foreground when a few paces further on there were plenty of attractive shadows to be seen. Your technical work is very fair, but additional study is necessary in the direction of locating subject matter that will repay your efforts.

J.J.B., South Yarra.—Welcome to the contest and congratulations on the H.C. at first appearance. As mentioned on many previous occasions, we feel that the material in city parks is very formal in nature, and in the absence of some special effect of light and shade it is difficult to obtain anything approaching a new outlook. For your album we suggest a trim of a couple of inches from the left; there is also a slight feeling of the print running downhill to that side, but this may be an optical illusion, owing to the presence of a leaning tree in the centre of the middle distance.

J.B., Wellington.—H.C. for each of your entries, which are very painstakingly executed. The best is perhaps the pirate study, but the soft lighting appears to be out of harmony—surely something more dramatic was required! "Smoke-o" is, we feel, also somewhat out of key, as a theme of this kind appears to demand an out-of-doors type of lighting with a suggestion of rain or storm. The portrait of the street musician is well handled again in studio style. Some suggestion of atmosphere is desirable in pictorial character studies.

B.B., Oakleigh.—Second prize for your dramatic picture of the smoking power-house stacks, the local control work generally being well handled.

J.B., Waverley.—Welcome to the contest. Of the three prints submitted, the home portrait, "Young Fred," is considered the best, though the effect tends to be somewhat on the heavy side. "Solitude" is recorded with excellent print quality, but, as a subject, must be considered of souvenir interest only, as one could not really anticipate much solitude on the waterfront of a popular beach resort. We recommend you to study the various portfolios with a view to developing your outlook. "Derelicts" is not without interest as a pattern-and-texture study, but this type of subject is, we consider, better handled in square format; we therefore suggest trims from either side with a view to improving the composition.

J.P.C., Griffith.—H.C. for your three character studies, the best being "Portrait Study," as this possesses some definite association of ideas. The portrait of the old lady is successfully handled along conventional lines; the composition could be improved by a trim of 1½ inches from the top. "Jim" is more in studio style; we are of the opinion that pictorial requirements call for some added element in the direction of accessories or atmosphere. The electronic flash of the cat certainly strikes a new note; one seldom sees these animals photographed with their pupils so wide open.

C.S.C., Ainslie.—Congratulations on two set subject listings, both prints being very meritorious. Of the two we prefer "Native Police Boy," though we feel that this is somewhat on the dark side, and would suggest that on future occasions you experiment with the use of a colour filter for the portraiture of dark-skinned people. "Soldier Farmer" also appeals along candid lines. First (Equal) was awarded to "Dolly's Bath"; though this is hardly a new topic, your version possesses the desirable asset of providing a new approach. H.C. for "After the Storm"; we feel that the material here is rather distant and the cloud formation too repetitive.

J.C., Bendigo.—Competent technique is shown in all four entries. The child portrait is particularly good as regards tonal range; for the purpose of your album we suggest that this print be trimmed just over the head of the "Scotty." The close-up of the book requires a slightly darker print, and we consider that the composition would be improved by trims from either side; we suggest that you leave the same distance between the glasses and the edge of the print on all four sides. The eucalypt is the better of the two tree studies, and would be worth trying again under more atmospheric conditions. You might also change your viewpoint slightly to the right, with a view to obscuring the dead stump in the middle distance. "Wind Blown" is nicely recorded, but the motive of wind is, we feel, rather lost in the mass of sharp detail generally.

L.G.C., Red Cliffs.—H.C. for the "Tea Party"—a very successful little group and one that will be treasured in the years to come.

I.F.D., Hornsby.—H.C. for the home portrait of the youngster, generally well handled and demonstrating the convenience of the flash bulb. "Just Sitting" was hardly worth the exposure, as the man is dominated by the various architectural surroundings, and, moreover, his expression can hardly be appreciated.

L.J.D., Mt. Gambier.—Of your three we prefer the gum tree subject, but considered as a composition this is somewhat confusing. A change of viewpoint might be sought on some future occasion, but meanwhile we suggest the trimming away of the left-hand tree and the taking of a couple of inches from the top. "Serenity" did not offer you a great deal, the difficulty being the formal nature of the river bank and path, while the dull lighting conditions were also far from helpful. The flower subject is well recorded, but hardly represents a composition—we suggest that you experiment with a twisted trim, using a mask of about three inches square.

M.R.D., Newtown.—H.C. awarded to your landscape on general technical grounds, but we are far from happy about the viewpoint selected—only very occasionally can a stretch of empty road be regarded as an asset in a picture. For your album take trims from foot and left.

W.R.E., Wiapara.—Welcome to the contest. Of your four we prefer the H.C. "Spring Landscape," though here most of the subject matter is rather distant and the row of fencing posts hardly forms a very helpful foreground. Print quality is very fair. "South Coast" seems to need more punch, together with an occasion when the water is rather more storm-tossed; in the absence of some special effect of light or atmosphere it becomes difficult to gain much novelty in the waterfront subject. The park scene is nicely recorded, though really more of a colour subject; for your album take a substantial trim from the right, as the highlights of the bright patch of sky and its reflections tend to detract from the chief interest, which is on the left-hand side. The dog study appears to be of novelty interest only.

F.E., Narromine.—H.C. for "The Shearer," which is a good effort for a snapshot indoors using a wide aperture—worth trying again with some form of flash or other supplementary lighting. "Curiosity" is a first-class record of general news interest.

A.G.G., East Coburg.—Congratulations on "Ripples and Reflections," which demonstrates that a bold dynamic approach can achieve success even when faced with an oft-seen (and apt to be over-popular) subject.

G.W.G., Northbridge.—"The Young Remember" had possibilities, but we feel that your treatment is very formal; surely a theme of this type needs dramatising, or, at any rate, the inclusion of some key to the event. Somewhat similar remarks apply to "Small Fry"—here a close-up is called for, as, in the present version, it is more of a pattern-and-texture representation. For your album take trims from either side and the top, or, alternatively, employ a circle of 4½ to 5¼ inches diameter.

J.P.G., West Brunswick.—Pleasing technique is shown in your two indoor portraits, though, pictorially considered, these were handled along somewhat conventional lines. We suggest that you try to develop a greater degree of originality in your general handling with a view to developing subject interest.

A.L.G., Geelong.—Current entries very much on the contrasty side, suggestive of over-developed negatives. Of the three we prefer the "The Wrestlers," which should be worth trying again; include more foreground and less of the tangle of branches at the top. For the other weird tree subject, lighting conditions were unfavourable and a rather more close-up treatment should have been adopted. For your album trim off the distant line of foreshore, because this tends to introduce an additional complication and also opposes the square format, which is admittedly the best for pattern subjects. The remaining tree study is hardly strong enough to carry through the title; it might present a more striking subject from another camera angle or under different lighting conditions.

G.E.H., Fitzroy.—H.C. for the character study of the boxer—well carried through and only missing an award through strong competition. "The Toff" also H.C., though lighting conditions were severe and too much clothing was included. "The Archer" is excellent technically; as a subject one in which it is difficult to break new ground. "Artist and Model" is an interesting documentary which might well be resubmitted for "Record and News"—though we are not very happy about the park seat as a background. The child study is a pleasing addition to the family album—would be improved, we consider, by a 2¼-inch trim from the foreground, as at present the youngster's feet tend to claim too much of our attention.

J.H., Lane Cove.—Second for "Dr. Macgregor"—attractive technique and a convincing portrait handled along the more conventional lines.

F.P.H., Thornbury.—Congratulations on the two listings. The glassware design broke new ground and this was supported by superfine technique. "Campfire Reverie" well handled as a portrait of character but encountered severe competition.

R.T.I., Concord West.—H.C. for "King Midas," which possesses good animation and general handling. However, we feel that the unopened boiled egg hardly conveys the motive which you had in mind. To emphasise the gold motive, local toning of the egg might be experimented with.

B.J., Wollongong.—H.C. for your child home portrait, which possesses pleasing action and a feeling of freedom.

L.W.J., Launceston.—Technique was weak for your whimsical character study—it should be possible to get a very much better print. It is also a trifle difficult to estimate the main motive; a slightly higher viewpoint would have enabled a quicker realisation of the role of the typewriter.

R.V.J., Mosman.—"House Boats" is executed with pleasing technique, but pictorially we consider its scope to be rather general. For your album we suggest a trim below the general line of the yachts—this would improve unity and enable concentration on your principal motive.

THE RIVER AND THE CITY

E. McBride

PHOTOGRAPHIC SOCIETY OF VICTORIA

"PICTURE OF THE YEAR"

J.B.K., Ivanhoe.—Congratulations on the three listings. Of the three we prefer "Evening on Mt. Rufus" on general grounds, but there hardly seems any need for the inclusion of the figure and the skyline material—would have been better to devote that space to developing more foreground interest. H.C. to "Winter Sunlight," though this is more of a colour subject. The inclusion of so much heavy tree and detailed foreground tends to detract from the majesty of the mountain, and we would recommend trims from the right and foot. H.C. for the portrait of the footballer—generally well handled, with pleasing animation.

W.E.K., Middle Cove.—H.C. for "Poker Face"—a convincing picture, thanks to dramatic lighting and a good sense of action. Trims from either side would improve.

G.K., Canberra.—Third (Equal) for "Fag End," though we are not altogether happy about the placing of camera and lights; as it is, we feel that too much attention falls on the back of the sitter's head rather than on the features.

C.K., Ashfield.—We just could not resist the delightful animation and superior technique of "Christine Elizabeth"—congratulations to all concerned! H.C. for "Chazz," which is also executed with good technique, though the hand and cigarette tend to be over-prominent; for your album we suggest a drastic trim from the foot. Bridge subject is good, but as a topic rather lacking in novelty, while the airy type of cloud formation appears to be out of harmony with so substantial a motive.

C.O.K., Horsham.—H.C. for the lighthouse sunset subject. The cloud formation was very striking, and we are under the impression that it would have been better to photograph this subject at a greater distance, using the lighthouse merely as a foreground accent, the cloud formation being the main theme.

M.N.M., Newtown.—Bush hair-clipping operations are well recorded in "Sunday on the Farm"—an amusing addition to the family album.

K.M., Launceston.—H.C. for your basket of puppies; this appears to be a good negative and it should be possible to obtain a better print. In the other basket subject the small kitten is very much dominated by the basket. The landscape study offered you very little, though it might have been improved under different lighting conditions, the lighting at present being very flat.

G.H.M., Mildura.—H.C. for "Showgirl" as an attractive portrait of "glamor" type.

K.J.M., Woollahra.—Prize award for wharf unloading scene—a difficult subject well handled. We also like the character study, though the lighting appears to have been rather bright and dramatic for a quiet motive such as "Reflections."

M.W.M., West Hobart.—Welcome to the contest and congratulations on second prize at your initial appearance. "Mental Derelict" is well handled technically, the lighting being particularly suitable for such a motive. The placing of the face right in the centre of the frame with a fair degree of isolation is not to be recommended, and we suggest that you experiment with varying trims for this print. Of your other entries, we prefer the study of the photographer (self portrait?), thanks to good animation and convincing tonal range. "San Souci" also appeals, though we are not very happy about the bright background and the distortion of foreground elements, due to low camera viewpoint. "Spring Model" also suffers from bright background trouble, the more so as so much black constitutes the frock and hat.

J.M., Clifton.—Of your four entries we prefer "Sussex Inlet," though here the interest tends to be very scattered, and the arrangement might well be simplified by trimming; after all, the major portion of the interest is in the bottom right corner. The industrial subjects are well recorded; it is difficult to depart from the commercial aspect with material of this type. "Sunset, Capertee Valley" is interesting and above the average for sunset subjects.

J.M., Greenwich.—Your current entries appear to have been unduly delayed at some stage, the package having taken a month and three days to reach the *A.P.-R.* office. Congratulations on the fig tree subject depicted with attractive atmosphere, though we are not so happy about the odds and ends of fallen branches to the right, as these provide sharp eye-catching detail in an area where this element was certainly not required. H.C. for the other two entries; of the two we prefer "Storm Passes"—a very convincing effect of light and shade, the scene being nicely framed. "Poplars" is also well handled, the grouping possessing a pleasing informality.

M.G.M., Muswellbrook.—Prize award for the sitting-up cat close-up something often attempted but seldom achieved so successfully. Good technique is shown in the home portrait—hardly unconventional enough for a pictorial character study contest. H.C. for "Storm in the Making," but print is very contrasty—specially the cloud area. The steps subject is also on the contrasty side, but apart from that offered you little as a subject.

D.M., Morningside.—H.C. for the self portrait—a very fair effort for this familiar role. Considering that it is a self portrait, the pose and lighting are excellent. The impression of light in "River Morning" is excellent, but there appears to be little need for the inclusion of the top 2½ inches, as all this blank white and solid black tends to detract from the delicate tonal values to be seen in the foreground. Of the two versions of a tree group photographed from varying angles, we prefer "White Gum," though we consider that the effect is weakened by the extended horizontal format, and would recommend a 2½-inch trim from the left. "Petrie" hardly possesses the same atmospheric appeal.

K.T.N., Waverley.—Of your two close-ups we prefer "China Cup," a very fair technical result, though, considered as a subject, hardly offered you a great deal—also compositional difficulties were encountered with so much white space right in the centre of your picture. Good technique is also shown in "Time is Money," though as a composition there is some feeling of isolation, and substantial trims all round would assist in concentrating interest.

R.H.N., Balgowlah.—Portrait of school child is a very fair result, with good tonal rendering for the features; as a subject hardly strong enough to serve as a character study.

S.C.P., Abbotsford.—H.C. for current entries, both of which are pleasingly handled from subject matter that offered you very little. "Young Adventurer" is perhaps the better, but the child's dark clothing fails to give him that desirable accent value in the arrangement.

H.A.P., Rosalie.—You are obtaining very pleasing snapshot quality with your Ensign Ranger. The subjects selected are mainly in the nature of souvenir views of a general nature, and, as such, hardly offered you very much from the aspect of individual pictorial outlook. We suggest that you study the *A.P.-R.* portfolios, with a view to developing a more personal outlook in photography.

G.A.P., Canberra.—Your current entries appear to be mainly of souvenir interest. The best we consider would be "Swirling Waters"; take a trim from either side (to a square) and enlarge to a greater degree. The Cotter Dam subjects are all on the contrasty side, mainly on account of the extensive brightness range involved; all the same, it should be possible to obtain richer prints. Of the three we prefer "White Water and Shadow," subject to a 1½-inch trim from the top. "Summit Roadway" is rather empty, though there is some interest in the left-hand half, which might be tried as an individual enlargement.

R.R., Moonee Ponds.—H.C. for both of your current set subject entries. Of the two we prefer "Il Penseroso," the low key suiting the model and theme excellently. In the other picture the model's features are rather broken up by heavy shadows.

A.C.R., Canberra.—Third (Equal) for "Lamplighter" (held over from last month)—a convincing picture embodying a pleasing feeling of animation. Our only comment would refer to the fact that the face and lamp are on the same level—an aspect to be avoided where possible.

E.A.R., Sydney.—Congratulations on prize award and reproductions; remaining entries also H.C. "Andy" is perhaps the best, but the composition tends to be one-sided. "The Rogue" would, in our opinion, also be improved by closer trimming. "Day-dreaming" hardly conveys that idea, but it is an excellent result for a portrait in full sunlight.

J.R., Broken Hill.—Congratulations on the two listings. "Red Gum" seems to be your best tree study to date, though some of the material in the background also looks tempting. "March Winds" represented a problem, in view of the strong pull of the branches to the left. The correct composition would require a trim just touching the extreme right-hand live branch.

A.H.R., Bondi.—H.C. for "Shadows and Ripples," but lighting conditions were hardly suitable, as apparently the photograph was made on a dull day; on such occasions there is a tendency for too much reflected white light on the water, leading to undue contrast.

M.S., Ashburton.—Current entries tend to indicate a developing outlook, both receiving H.C. "Sea Urchin" (youngster exploring piles of a pier) is rather contrasty—try for a richer print. "Cliff Top" is pleasing, but we doubt whether it is really necessary to include the little piece of cliff at the extreme left. In our opinion a 1½-inch trim from left would improve.

H.R.D.S., Sydney.—Pleasing print quality attracted in your landscape, but actually the interest is widely scattered, no one element being dominant. Most of the interest is in the left-hand two-thirds, and varying trimmings might be tried in that direction.

J.W., Walkerville.—Good technique is shown in your set subject entries, but the treatment generally tends to be formal. "Sentimental Bloke" is perhaps the best, considering that raw sunlight appears to have been employed for lighting. The other three might well have been photographed with some form of accessories suggestive of their various professions. "Thought" is an interesting candid that no doubt will be appreciated by those concerned; likewise "Winter Afternoon." "Eventide" would be improved by a 1½-inch trim from the left and some printing-in of the sunset area, which is at present rather "glary." "Lone Survivor" is well recorded; pictorially the various suburban accessories are far from helpful; suggest you make a larger print on lustre paper and experiment with some form of control with a view to minimising this aspect.

The "A.P.-R." Photographic Contests

OBJECTS—RULES—CONDITIONS

Two-fold Object.—(1) To establish an independent means of criticism on both pictorial and technical grounds—but mainly the former. (Kodak experts are available at all Kodak Branches to give technical advice and assistance to customers.) (2) To secure high-quality photographs for publication in the *A.P.-R.* Incidentally, publication is a stimulus to the competitor and an education to his less-advanced fellow-workers.

Who Can Enter?—Anyone whose livelihood is not substantially through practising photography. Kodak Dealers and their assistants, other than those associated with photography professionally, may forward entries. Two classes: Class A and Class B. Class B is for those whose standard of work would not ensure successfully competing in Class A. Promotions to Class A will be decided by the Editor. New competitors should endorse prints accordingly.

Company Employees Not Eligible.—These are not eligible for the awards, but the Editor will always be glad to see their work and will comment upon it, if so requested.

What Subjects?—"Open" includes any subject available in Australasia. "Set Subject" is the subject actually set for the month. Outstanding Set Subject entries are often made into a special portfolio for that month. Entries should not have been previously published in any other photographic magazine. Each photograph must be titled.

How Many Entries?—Limit is four per class, *i.e.*, eight per competitor. Make "little and good" your motto.

Technical.—Entries must be wholly the work of a single competitor. They must be made on Kodak Films or Plates and enlarged or printed on Kodak Sensitised Papers. Owing to shortage of mounting materials prints need not be mounted, but mounting is preferred, as this is an important part of presentation. Large salon mounts are difficult to handle.

Size of Prints, etc.—There are no restrictions as to size of print, paper surface, or image colour. 8 x 10in. is the size preferred by advanced workers; on the other hand small "contacts" are judged as fairly as possible, and where there is promise the negative will be requested in order that a trial enlargement may be made by Kodak technicians. Never send negatives unless requested.

Judging—Copyright.—The Judge's decision will be final. Any or all of the awards may be withheld if, in the opinion of the Judge, the entries do not reach a sufficiently high standard. Additional prizes may be awarded at the Judge's discretion. Prizewinning prints will be the property of Kodak (A/asia) Pty. Ltd., and may be reproduced in the *A.P.-R.* and displayed on the Company's premises. The copyright remains the property of the competitor.

Full Details Essential.—The following details must be supplied: They must be legibly inscribed in a manner not to damage the front of the picture, frequently the result of careless pressure by pencil or pen. They should appear on the back of mounted prints, but where prints, especially in smaller sizes, are unmounted, each must be tipped on to a sheet of writing paper (left side), and details written on the right of the sheet. Required details are as follows, and must be in order on separate lines: CLASS A or CLASS B; OPEN or SET SUBJECT; MONTH; TITLE OF PICTURE; NAME AND ADDRESS OF COMPETITOR; TECHNICAL DETAILS—EXPOSURE, NAME OF CAMERA, SENSITISED MATERIALS. Omission of any of these details may result in disqualification.

Standard Entry Forms.—Available from the Contest Editor and should be utilised—write for a supply.

Address for Contest Entries.—The address for the forwarding of Contest Entries to the *A.P.-R.* is The Contest Editor, *The Australasian Photo-Review*, Box 2700, G.P.O., Sydney.

Forwarding Instructions.—Entries should be well packed between card to avoid damage in the mail. Write your name on the card and it will be used for return. Always forward stamps for return postage. Sydney competitors may arrange to collect their entries—1st Floor, 386 George Street. Do not seal packets—it renders them liable to postal penalty.

Read the above Conditions carefully. Most months we receive over two hundred prints for judging, and their handling presents a problem unless all conform strictly to the conditions.

Editorial Notes

PRIZE LIST FOR FEBRUARY

CLASS A—SET

First †"Indian Sailor," H. Cleveland.
Second "Doctor Macgregor," J. Hoey.
Third (Equal) "Native Police Boy, N.T.," C. S. Christian.
"Fag End," G. Kimber.
Highly Commended: C. S. Christian, J. P. Carney (2), F. P. Hion, R. T. Inwood, K. J. Mierendorff, D. McDermant.

CLASS B—SET

First (Equal) †"The Prophet," E. A. Roche.
"Good Companions," B. Britt.
Second †"Mental Derelict," M. W. Murray.*
Third (Equal) "The Lamp-lighter," A. C. Redpath.
†"A Gentleman's Gentleman," G. H. Mansell.
†"Janie," G. H. Silver.*
Highly Commended: J. F. Audsley, A. J. Anderson (2), J. R. Adamson, Mrs. J. Briggs (3), G. E. Him (2), J. B. Kennedy, W. E. Kinsey, C. Knispel, M. W. Murray (2),* G. H. Mansell, R. Ritter (2), E. A. Roche (3).

CLASS A—OPEN

First (Equal) "Dolly's Bath," C. S. Christian.
"Ripples & Reflections," A. G. Gray.
Second (Equal) "Glass Design," F. P. Hion.
"Unloading Operation," K. J. Mierendorff.
Third "Red Gum," J. Roper.
Highly Commended: F. E. Bennett, C. S. Christian, J. P. Carney (2), L. G. Chandler, B. Jessop, C. O. Kroker, J. McAllister (2), S. C. Piper (2), A. H. Russell, J. Roper, M. Sheppard (2).

CLASS B—OPEN

First (Equal) "Nobility," James Macarthur.
"Christine Elizabeth," C. Knispel.
Second "Force," B. Britt.
Third (Equal) "Peaceful Vista," H. R. D. Stewart.
"Appealing," M. G. McCalman.
"Evening on Mt. Rufus," J. B. Kennedy.
"Windsor Paper Barks," J. F. Audsley.
Highly Commended: J. F. Audsley, A. J. Anderson, J. J. Birrell,* E. Baumwald, J. Browne,* M. R. Dunster, L. J. Dundon, I. F. Diedrich, W. R. Elliot (3)*, F. Elrington, J. B. Kennedy, K. Malcolm, M. G. McCalman, J. Macarthur (2), K. T. Nelson.

**Indicates new competitor*

†Indicates reproduction in this issue

FIVE NEW COMPETITORS FOR FEBRUARY

Although only few in number, the new competitors for this month have given a remarkably good showing, namely, two prize awards and seven H.C.'s. We extend to all our usual hearty welcome, and wish you continued success in future contests. Initials are as follows: J.B. (Waverley), J.J.B. (South Yarra), W.R.E. (North Canterbury), M.W.M. (West Hobart), and G.H.S. (Coogee).

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Bright Prospects, *L. Cohen.*—First (Equal), Class B, Open for August, 1949. Exp. 1/100 sec., *f*/5.6, Super-XX, Reflex, Green Filter.

Page 71:

Evening Solitude, *R. T. Inwood.*—Second (Equal), Class A, Open for November, 1949. Exp. 1 sec., *f*/7.7, Super-XX, Quarter-plate.

Character Studies—Pages 89–103:

Smoke-O, *J. R. Adamson.*—First (Equal), Class B, Open for January, 1949. Exp. 1/50 sec., *f*/8, Super-XX, Graflex.

Good Companions, *B. Britt.*—First (Equal), Class B, Set Subject for January, 1950. Exp. 1 sec., *f*/11, Super-XX, Quarter-plate Premo.

Old Spirit, *R. T. Inwood.*—Third (Equal), Class A, Open for June, 1949. Exp. 1 sec., *f*/7.4, Super-XX, Quarter-plate.

Connoisseur—a hitherto unpublished high-key study by the late Dr. Julian Smith, Hon. F.R.P.S.

Kismet, J. R. Hopkins.—Second (Equal), Class A, Open for June, 1949. Exp. 1/25 sec., *f*/5.6, Super-XX, Miniature.

PROCESSING IN TOTAL DARKNESS RECOMMENDED FOR KODAK SUPER PANCHRO PRESS SHEET FILM

With the increasing amateur use of the above high-speed Panchromatic Film, the Kodak Technical Advisory Service finds it necessary to emphasise the need for extreme care in the handling of these materials during loading and processing, as the film possesses a high degree of sensitivity to green light and FOG WILL OCCUR if the film is exposed to recommended Panchromatic safelights FOR OTHER THAN THE BRIEFEST PERIOD.

This recommendation is made with a view to dispelling any belief that the recommended Panchromatic dark green safelight is a comparatively safe illumination for modern high-speed Kodak S.P.P. materials even during prolonged exposure.

The Prophet, *E. A. Roche.*—First (Equal), Class B, Set Subject for February, 1950. Exp. 1/50 sec., *f*/8, Plus-X, 35mm.

Indian Sailor, *H. Cleveland.*—First, Class A, Set Subject for February, 1950. Exp. 1/25 sec., *f*/5.6, Verichrome, Reflex.

Eighty, *F. E. Bennett.*—Third (Equal), Class B, Open for October, 1948. Exp. 1/50 sec., *f*/5.6, Verichrome, Reflex.

Suspicion, *P. J. Purcell.*—First (Equal), Class A, Open for March, 1949. Exp. 1/10 sec., *f*/8, Super-XX, Quarter-plate Graflex.

G.B.S.?, *P. J. Purcell.*—First (Equal), Class B, Open for August, 1947. Exp. 1/90 sec., *f*/6.3, Quarter-plate Graflex.

A Gentleman's Gentleman, *G. H. Mansell.*—Third (Equal), Class B, Set Subject for February, 1950. Exp. 1/10 sec., *f*/4.5, Super-XX, Quarter-plate Graflex.

The Chief, *K. J. Mierendorff.*—Third (Equal), Class A, Set Subject for July, 1948. Exp. 1/50 sec., *f*/11, Super-XX, Graflex, Kodak Colour Filter.

Janie, *G. H. Silver.*—Third (Equal), Class B, Set Subject for February, 1950. Exp. 1/25 sec., *f*/4, Panatomic-X, 35mm.

We Three, *R. McKenzie.*—First, Class B, Open for June, 1949. Exp. 1/5 sec., *f*/5.6, Super-XX, Folding Camera.

Sailor Girl, *E. A. Roche.*—First (Equal), Class B, Open for January, 1950. Exp. 1/5 sec., *f*/5.6, Plus-X, 35mm., Artificial Light.

Pause for a Smile, *A. L. Gooch.*—Third (Equal), Class B, Open for December, 1949. Exp. 1/100 sec., *f*/11, Super-XX, Ensign Auto-Range.

Pages 106, 107 :

Twins of Nature, *K. J. Mierendorff.*—Second (Equal), Class A, Open for September. Exp. 1/10 sec., *f*/16, Verichrome, Graflex, Yellow Filter.

Forest Fantasy, *C. S. Christian.*—Third (Equal), Class A, Set for April, 1949. Exp. 1/50 sec., *f*/5.6, Super-XX, Reflex.

We have received an advance notice of the AMERICAN PHOTOGRAPHY 30th INTERNATIONAL COMPETITION. For this competition no entry fee is required. Closing date is March 15th, 1950.

Details are same as for previous years and may be inspected in back files of "American Photography." Address: 607 Guardian Building, St. Paul 1, Minnesota, U.S.A.

Crystal Growth

Continued from page 108

solve the problem of the control of vitrus-carried disease, as they are helping toward an understanding of the exact role of vitamins in human economy and the separation of the various members of that protean body as well as their purification. They are already of prime importance in the study of fibres and particularly valuable in helping toward the production of synthetic fibres. We may now know just how crystals grow, but we can say that we have studied their growth and the effect and results of it to good purpose; also that we realise how valuable an increasing attention to crystals and the secrets they still hold is for the good of mankind and the further progress of science. It does matter that crystals grow, and just how they grow.

The British Journal of Photography, Sept. 30, 1949

■

The 'Last Page'

Continued from page 119

The Editor and Colin Williams will attend the field outing of the Newcastle Photographic Society scheduled for February 12th.

* * *

Sydney enthusiasts might make a note of March 17th as the date of the Members' Exhibition, Y.M.C.A. Camera Circle. The show will be staged in the main hall.

* * *

The *A.P.-R.* portfolio which was submitted to the M.P.S. (India) earlier in the year (1949) was subsequently forwarded by Dr. G. Thomas, F.R.P.S., A.P.S.A., to the First Niharika International Pictorial Salon of Photography conducted by Niharika, The Club of Gujarat Pictorialists of Kochrab, Ellis Bridge, Ahmedabad 7, India. At this Salon five acceptances were obtained, *viz.*, C. S. Christian (*Lazy Days*), G. S. Harrison (*Fugue* and *Spring and Autumn*), Molly Lyons (*Kiama Lighthouse and Blowhole*), and Mavis Wheatstone (*Darkroom Devils*).

We were happy to receive the following letter from the Methodist Church of Australasia (N.S.W. Conference) at Hamilton: "On behalf of the Exposition Committee I would like to thank you for your co-operation in loaning us that excellent series of photographs. The Exposition was attended by large crowds and many expressed their appreciation for being able to see so many photographs of so high a standard."

* * *

The P.S.A. Club Exhibit from the Melbourne Camera Circle duly reached this office and is now on the way to Dr. Glenn Adams, in U.S.A.

* * *

There is a prospect of our receiving a contribution from well-known P.S. of N.S.W. member R. Nasmyth.

* * *

The *Holiday and Travel* photographic competition mentioned in *Last Page* for December is still proving very popular. We heartily commend this to all who possess any good out-of-doors subjects of general appeal. At random from Vol. 56, some that might well be submitted have been selected as under: Lionel Keen (*Scudding Home*), R. V. Judd (*St. John's, Canberra*), A. F. D'Ombrain (*Resistance*), J. P. Carney (*Companions*), A. C. Tindall (*Shack by the Sea*), J. Bain (*The Netman*), A. G. Lowe (*Great Expectations*), K. J. Mierendorff (*And Night Approaches*), H. G. Collis, K. B. Dinnerville and W. A. Jessop (autumn poplar scenes), L. Cohen (*Silvery Magic*), D. Brown (*Spring*), C. S. Christian (*Lazy Days*), O. A. Sims ('*Tis a Wintry Morn*), D. L. Rich (*Final Curtain*), G. S. Harrison (*Spring and Autumn*), J. F. Abson (*To Pastures New*), and J. Hoey (*The Good Earth*). Address: 21 Macquarie Place, Sydney.

* * *

J. W. Rodwell's article on *Night Photography*, which originally appeared in the *A.P.-R.* for June, 1949, was reprinted in *South African Photography* for November of the same year.

* * *

An independent organisation is conducting a prize contest for the *Best Australian Landscape or Seascape*. £55 in prizes will be awarded as follows: First, £40; second, £10; third, £5. There are also a number of certificates of merit.

An entry fee of 1/– per print is chargeable. Entry forms and full details may be obtained from Photographic Contest, 126 Phillip Street, Sydney. Entries close April 30th.

* * *

F. G. Crook-King, A.R.P.S., Toowoomba, writes:

"I very much appreciate the beautiful quality of the reproduction of my photograph, 'Flame of Aladdin,' reproduced in the souvenir of the 'Queensland Salon of Photography,' December issue of the *A.P.-R.* The same picture has also been accepted at the R.P.S. 94th Annual Exhibition, London.

"From years of experience in producing photographs for reproduction, I know that clouds are very difficult to record faithfully, and I am satisfied that the *A.P.-R.* has done an excellent piece of work.

"Wishing you the compliments of the season and still greater public appreciation of the *A.P.-R.* in the future."

* * *

Congratulations to the Pictorial Photographic Club (Vic.) on their very successful First Annual Exhibition. The event was held at Preston in the Town Hall in mid-December and gained the honour of an 8-inch double column write-up in the Preston *Post* for Dec. 21st., 1949.

The Photographic Societies

ADELAIDE CAMERA CLUB

The first meeting for December was the eagerly-awaited annual dinner. After formal business, the new President (Mr. A. Russell) was sworn in, followed by the Secretary (Mr. B. McClelland) and the new committee.

After the presentation of awards and trophies won in the year's competitions, Mr. G. Hutton screened some colour home movies of his travels.

Adelaide Camera Club, December, 1949: Mr. G. Dixon presenting Mr. K. T. Cook with the Robertson Trophy for Portraiture. (*Flashlight by J. Winter.*)

This month's lecture was given by Mr. M. L. Grosser, the subject being "Toning." He described the methods of making prints in every possible tone and he then exhibited samples to demonstrate each respective process. Mr. Grosser's knowledge on matters technical is unsurpassed in the club, and his advice is always worthy of note. He concluded by saying that the main requirements for successful toning are an original black-and-white print of perfect technique and the careful following of the instructions, as every fault in the original print is accentuated in the toned version.

The month's outing was our first all-day outing for a very long time, and was held at a beach some 30 miles from Adelaide. The attendance was very good, and some prints and lively discussions are anticipated at our next meeting. It is to be hoped that the new committee plans more of this type of outing. C.G.W.

PHOTOGRAPHIC SOCIETY OF VICTORIA

At the final meeting for 1949 there was an exhibition of members' competition prints for the past twelve months, including a separate competition for hand-coloured prints. The "Print of the Year" was a river scene by Mr. E. McBride, an excellent example of atmospheric tone rendering. Mr. McBride also won the hand-coloured print competition. The winner of the annual aggregate was Mr. A. Roberts.

There was also an interesting display of prints very kindly loaned by the Vacuum Oil Company. This illustrated the methods of obtaining, refining and distributing fuel oils handled by that company and, apart from the fine technical quality of the photographs, an unusual feature of the show was the use of aluminium sheet for mounting the prints. These mounts were quite light in weight and unusually durable—very suitable for a travelling exhibit.

We are looking forward to a good year in 1950, when we will have the International Salon to act as a stimulus for good pictorial work. A.W.P.

ARARAT C.E.B.S. INVITATION EXHIBITION

Early in 1949 the Ararat Branch of the Church of England Boys' Society organised a Hobbies Exhibition, to which Kodak Ltd. sent a fine exhibition of enlargements and a large table of attractively displayed equipment, while during the exhibition a Kodak representative answered questions on photography.

The boys became very interested, but as most of their pockets did not permit immediate purchase of either a camera or darkroom equipment, the Boys' Club decided to buy one that would be made available free of cost to the boys. The boys, of course, have to purchase their own films.

The exhibition was followed by a demonstration in the club room using makeshift darkroom methods. We illustrated how a film could be developed with practically no equipment. Some boys purchased chemicals and we loaned them a safelight and a printing frame; they used kitchen bowls for dishes and a tablespoon and a cup for measurements. This resulted in three members constructing darkrooms out of heavy cardboard from the wrappings around newsprint from the local paper office!

On club nights more demonstrations were given, covering tank development, etc. The Leader, who has a darkroom with enlarger, invited two boys at a time to assist in this work, so that by now most members have had some practical experience.

To-day we have our own portable "processing box." It is a box of size 2ft. 6in. x 1ft. 3in. x 1ft. 3in., in one end of which is a printing box and safelight, while other compartments are for chemicals, dishes and lightproof drawers for paper. For 1/– we give the boys the use of the box, together with sufficient ready mixed chemicals, printing paper, etc., to process one film. The boy takes the box home, sets it up in the kitchen or laundry, plugs the lead into the light socket and by following the instructions on the lid is able to develop and print his film.

A number of members have been inspired to buy their own cameras, but for those who cannot afford this hobby we hope to purchase more cameras for their use.

To help this work and the many other activities of the Society (*e.g.*, hobbies such as carpentry, leatherwork, lino cuts, etc.), we are holding our first Invitation Photographic Exhibition on March 16, 17, 18. We are planning along the lines suggested by Mr. J. P. Carney in this magazine some months ago and hoping with any financial gain to further this valuable work among boys.

We would appreciate exhibits from clubs or individuals and suggest that 20 prints would be an average exhibit from a club and six from an individual. For more attractive display we suggest upright mounts 20 x 16 inches, but other sizes will be equally acceptable. Exhibits should reach the Hon. Secretary (J. R. Wilcock, View Point Street, Ararat) not later than March 13th.

The 'Last Page'

It was with sincere pleasure that we heard once again from Rose Simmonds (Brisbane), who is well remembered for her highly successful participation in the *A.P.-R.* contests over the period 1928-1938 and for her subsequent One-Man Show. As a postscript to her letter she writes: "I would like to express my continued enjoyment and admiration of your paper, the *A.P.-R.*" Incidentally, R.S. was an early purchaser —or, rather, should we say investor—for a Dr. Julian Smith Portfolio.

* * *

Credit for the only Australian acceptance gained at the Second Cuban International Salon of Photography went to I. H. Caldwell (of Hamilton, Victoria). This was for his child study, "Truest Wealth," which we believe to be the same picture which gained a prize with the *A.P.-R.* in the set subject "Holiday Souvenir" for March, 1949.

* * *

Most travelled visitor over the holiday period was Henry Shields, from Warrnambool (Vic.). H.S. brought with him personal greetings from members of the Warrnambool Camera Club.

* * *

Members of Newcastle Photographic Society adopted a novel means of expressing their appreciation of the services of the Society's secretary, Tom Ullman. They each contributed two enlarged prints, which were made up into an album. The album, with an appropriate inscription, was presented at the Christmas night. T.U. has been secretary of the society for five years.

* * *

Extract from "Newspaper News," January 2nd, 1950:

PRESS PHOTOGRAPHY IS SEEN BY PUBLIC

History was made in Sydney in December insofar as the resourceful but little-publicised profession of Press Photographer was concerned. The occasion was when some 250 photographs by nearly 90 Australian Press Photographers were presented to an interested public in two display galleries.

This ambitious scheme went back to the day when *The Australasian Photo-Review* issued an invitation to Australian Press Photographers to forward their "three best photographs"; as anticipated, the work proved of such high standard that Kodak (Australasia) had no hesitation in planning for the display of the collection in all capital cities. The prints were accordingly mounted on standard boards, carrying a neat emblem executed by silk-screen.

The prints represent a remarkable cross section of all aspects of photographic feature assignments, having been contributed by the courtesy of photographers from newspapers all over Australia. The high order of their human appeal and technical excellence made them of interest to all.

After the Australian tour is completed the show will probably go overseas.

* * *

An apology is in order in respect of two tree studies which were listed amongst the captions on page 56 of the January issue but which did not appear amongst the reproductions. These were K. J. Mierendorff's *Twins of Nature* and C. S. Christian's *Forest Fantasy*; both of these appear in the current issue.

Extract from "Woman's Day," January 2nd, 1950:

£50 IN PRIZES

That camera swinging free from your shoulder as brogued or booted feet eat up the miles on your holiday hike may be the means of paying for your Christmas or New Year holiday.

Woman's Day is offering £50 in prizes for the best hiking snapshots sent in by readers over this holiday season—and entry is free.

We want pictures capturing the care-free holiday spirit, and showing, artistically, your wandering in the mountains, by-ways and seaside tracks of Australia's inland and coast.

They do not have to be salon pictures, either. Ordinary amateur snaps that tell an atmospheric hiking story are what we are looking for. That trusty box camera can do the job for you.

The first prize will be £25. The Editor and the Art Director of *Woman's Day* will award it to the sender of the snapshot which they consider shows the greatest merit. Second prize will be £15 and third £10.

Even if your entry does not win a prize, it may return you £2/2/–, because that amount will be paid to the sender of every picture published in *Woman's Day* in the course of the contest.

Here are the rules:

1. Photographs must have been taken by the sender after December 24, 1949, and not previously published, but the developing and printing may be done by a commercial photo-finishing firm.

2. Photographs submitted must be black-and-white glossy prints, if possible not smaller than 2½ x 3½ inches.

3. The sender's name and address must be written lightly, and clearly, in pencil on the back of each photograph.

5. Prints submitted for the competition will not be returned. *Woman's Day* reserves the right to reproduce any of these prints in this magazine, either as prize-winning pictures or on payment of the £2/2/– fee specified.

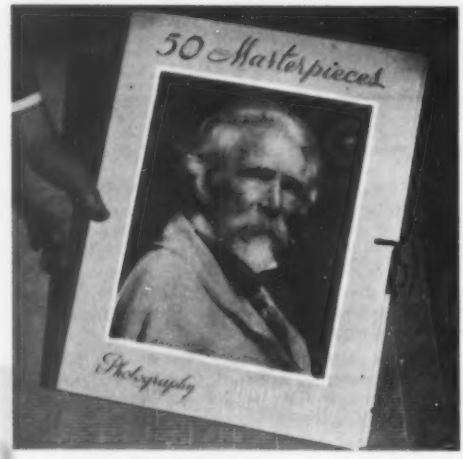
8. Entries must be addressed to "Snaps Contest," *Woman's Day*, Box 2850AA, G.P.O., Melbourne, C.1., and posted to arrive on or before March 3, 1950.

* * *

Further additions to Australia's long list of overseas salon successes:

At the International Foto Salon of Mechelse Fotokring 14 acceptances were gained as follows: J. P. Carney, A.R.P.S. (*Power and Glory*; *Twinkle and Puddles*); F. G. Crook-King, A.R.P.S. (*Flame of Aladdin*); F. G. De' Lisle, F.R.S.A. (*Home to the West*; *Old Chester*; *Cynthia and Smoky*); B. Jessop (*Pastorale*); L. Law (*Old Warrior*; *Papuan*); W. Orthman (*Autumn Evening*; *Gates of the West*); and E. Robertson, A.R.P.S. (*A South Sea Trader*; *Scallywag*; *The Black Hat*).

At this Salon a gold, a silver, and a bronze medal were made available for the three best prints; of these E. Robertson, A.R.P.S., was successful in gaining the silver medal for his well-known print *The Black Hat*.



Above we illustrate in miniature facsimile the cover of the Dr. Julian Smith portfolio "Fifty Masterpieces," reference to which was made in our advertising columns last month.

* * *

It was sad to learn in a letter from Grant Duggins dated December 6th of the untimely death of Frances Robson. P.S.A., and many overseas correspondents have lost a very close friend and one who was a real enthusiast as regards international contacts in photography.

* * *

Friends of the Lyons family will be distressed to hear that this group were the unfortunate victims of a serious motor accident during their recent holiday tour. None of the family were seriously injured but the new car (a Prefect) looks like a six-months' job!

* * *

Denis Saunders, having completed two years' study at *The Teachers' College*, Armidale, has commenced duty at Wee Waa school.

* * *

Pupils of *Blackfriars Correspondence School* (*N.S.W.*)—the largest correspondence school of its kind in the world—appear to be exceedingly enthusiastic photographers. Reproductions of more than eighty snapshots appeared in the school annual, *The Outpost*, issued in December, 1949.

* * *

J. P. Carney, A.R.P.S., has received an invitation from the *Metropolitan Camera Club Council of New York* to contribute to their invitation salon, "Tops in Photography." This makes the second Australian to receive such an invitation, Leo. Lyons having participated on a previous occasion.

* * *

Extract from "Sydney Sun" of January 20th, 1950:

Wherever Mr. Earl S. Brink goes, his wife and his movie camera go, too.

Mr. Brink has a hobby. He travels the world shooting thousands of feet of travel pictures at his own expense for use by lecturers in America. When he arrived from Batavia by BOAC to-day, Mr. Brink was busy entering Indonesia in his diary. Indonesia was the 69th country visited since he took up his hobby in 1936, and Australia and New Zealand are next on the list. On his trip Mr. Brink already has shot 17,500 feet of film and he has several dozen reels still to use. He will fly to N.Z. on Monday.

Extract from Sydney "Daily Telegraph" of Jan. 20th, 1950:

America to See Australia in Photographs

Photographer Dick Hanley arrived at Mascot yesterday by B.C.P.A. airliner with assignments to "shoot Australia so that America can see it."

He will take pictures for the *Saturday Evening Post* and *Holiday* magazines.

Mr. Hanley, who visited Australia as a serviceman during the war, said yesterday that his "picture-stories" for *Holiday* would reach millions of travel-conscious Americans.

"One of my assignments is a record of how the Broken Hill workers live and work," he added.

He said he would take other picture series of pearling and life on sheep stations.

He would visit New Guinea.

* * *

"A character in William Saroyan's play, *The Time of Your Life*, suggests that all human problems might be solved if only there were enough magazines to go around. Everyone, he implies, should have the opportunity of seeing himself in print. The results might be most gratifying to politician and policeman alike. Man would no longer quarrel with his fellowman, for his greatest wish would be granted; he would be satisfied, happy, and amiably tolerant of the weaknesses in society. . . ." (From *The Little Magazine*, by Hoffman, Allen & Ulrich.)

* * *

The *A.P.-R.* Invitation Group of 27 prints (which was previously submitted to the Focus Jubilee Salon) has been forwarded to *American Photography* for consideration in their 1950 annual competition. Incidentally, awards are on a most generous (dollar!) scale. By the way, following on the retirement of Frank R. Fraprie last year, this organisation operates under a new address: 607 Guardian Building, St. Paul 1, Minn., U.S.A.

* * *

Work on the "Sky Atlas" begins: Dr. Wilson, in charge of the project, adjusting the direction of the Schmidt telescope shortly before the first plate was exposed.

The North American Nebula and the star Alpha Cygni photographed for the first definitive Sky Atlas: A portion of plate No. 1 taken by the wide-angle 48-inch Schmidt photo-telescope at Mt. Palomar.

(*From "The Illustrated London News" of Aug.* 20, 1949)

The Schmidt Photo-Telescope at Mt. Palomar

In our issue of May 28th we reproduced photographs taken by the 48-inch Schmidt photo-telescope and the giant 200-inch Hale telescope at the Mount Palomar Observatory in California, and in our issue of July 2 referred briefly to a four-year project known as the National Geographic Society-Palomar Observatory Sky Survey, whereby it is proposed to produce the first definitive Sky Atlas, consisting of 2000 photographs of the night sky taken by the wide-angle Schmidt photo-telescope. The first photographic plate of this great series was exposed on July 19th. The 200-inch Hale telescope is not being used, as it is a pin-pointing instrument of maximum penetration, while the Schmidt photo-telescope can capture on a single 14-inch by 14-inch plate a swathe of the heavens equal to a dozen diameters of the moon. Unusual phenomena recorded by the photographic eye of the Schmidt telescope will be the subjects for later intensive, small-area study by the 200-inch giant. The results of the survey are expected to keep observatories busy for half a century or more. The range of the Schmidt telescope is some 300,000,000 light years.

As recorded on our facing page, the National Geographic Society-Palomar Observatory Sky Survey started its gigantic four-year task on Palomar Mountain, north of San Diego, California, on July 19. On this page we reproduce part of the first of the 2000 photographs of the night sky which are to be taken with the wide-angle 48-inch Schmidt photo-telescope. It shows the North American Nebula, so named because its brighter portions somewhat resemble the North American continent in shape. It is located in the northern part of the Milky Way, in the constellation of Cygnus. A single bright star, Alpha Cygni, or Deneb, about 300 light years distant, appears on the left. One light year is equivalent to about six million million miles.

* * *

Christmas cards, the majority of them photographically produced, were received from: E. Osborne (*Woy Woy*), K. McClure (*Clovelly*), M. Challenger (*Manly*), J. Hoey (*Lane Cove*), Orange City Camera Club (*Orange*), B. Britt (*Oakleigh*), Molly Collier (*Perth*), H. A. Larsen (*N. Z.*), J. Roper (*Broken Hill*) and K. J. Mierendorff (*Woollahra*).

Excerpt from the Kodak Data Book

'SCUMS, SLUDGES and STAINS'

MISCELLANEOUS COLOURED STAINS

Blue Stains

These occur usually on paper prints after treatment with solutions containing ferro- and ferricyanides and consist of Prussian blue formed by reaction of the ferro- and ferricyanide with an iron salt which may be present in some of the reacting chemicals. Particles of iron rust may also be present in the wash water or in the processing trays. The stains can usually be removed by treating in a 10% solution of potassium oxalate and then washing thoroughly.

Brownish-red Intensification Stains

In mercury intensification these are caused by insufficient washing after either (*a*) the Kodak SH-1 Formalin Hardening Bath, or (*b*) the mercuric chloride bleaching bath, or both. They may be prevented by washing for at least 30 minutes after either the hardening bath or the bleach bath before re-developing.

The stains can usually be removed by bleaching and re-developing.

The re-developer used in chromium intensification should contain a minimum quantity of sodium sulphite; otherwise the sulphite will tend to dissolve the silver chloride image and, on re-development, warm black to reddish-brown images will be obtained.

With any method of intensification, it is very important to treat each film individually. That is, there should be no more than one film in a tray at a time.

Dark Brown Rust Stains

Dark brown stains caused by the offsetting of rust from corroded film clips can often be removed with a 10 per cent. solution of potassium oxalate or oxalic acid. If not successful, the film should be washed, hardened in Kodak SH-1, rinsed, and treated with a 5 per cent. solution of hydrochloric acid following washing.

Pink Stains

Pink stains are frequently produced on prints which have been mounted with rubber cement. This is caused by the solvent action of the cement on the dyes present in the paper stock or the mount. The stains can usually be eliminated by first removing the print from the mount and then bleaching and re-developing.

Red Stains on Selenium Toned Prints

Red stains on selenium toned prints are caused by precipitation of elemental selenium resulting from excess acid in the print, due to insufficient washing before toning. Since selenium is soluble in sodium sulphite, the stains can usually be removed by bathing in a 15 per cent. solution of sodium sulphite for 4 to 5 minutes at 68°F. Raising the temperature to about 90°F. will hasten the removal, but a temperature of 68°F. is usually adequate.

Dye, Backing and Ink Stains

Traces of the pink or green anti-halation dye sometimes remain in amateur roll films after processing and give rise to a peculiar mottled appearance. Such stains are entirely harmless photographically, since they do not absorb the printing light. They may be removed, if desired, by bathing in a 5% solution of sodium sulphite and then washing thoroughly.

Desensitising dyes occasionally leave stains in film or plates treated with a solution of the dye. For the most part, such stains may be ignored, since they do not absorb the printing light.

Stains due to dyes, mercurochrome, indelible pencils, or red and black writing inks are removed photographically or by bleaching and redeveloping. If a slight yellow stain remains, this can usually be removed by bathing in a 2 per cent. solution of oxalic acid, followed by washing. In the case of some samples of red ink, a slight trace of stain remains after the chemical treatment, but this can be removed photographically.

KODAK TECHNICAL ADVISORY SERVICE

KODAK (Australasia) PTY. LTD.

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 379 George Street, Sydney

CAMERAS

4659—Contax II Camera, 5cm. f/2 Sonnar lens, coated, 3.5cm. f/4.5 Orthometar lens, coated, 8.5cm. Triotar f/4 lens, Leitz Vidom finder, Albada finder, filters, auxiliary lens, cases, M.P.P. Celestion enlarger, f/3.5 Ross Resolux lens. As new **£300**

2285—Leica II, f/2 Summitar lens, coated, Always-ready case. As new **£87**

2283—Ensign Selfix 420, f/4.5 Ensar lens, 8-speed shutter, leather case. As new .. **£16/10/-**

2281—Six-20 Kodak Jiffy, Series II, Twindar lens, leather case. As new **£4/10/-**

2280—Agfa Isolette (12 exp. on V120 film), f/4.5 Apotar lens, Compur-Rapid shutter, filter, hood, Always-ready case. New condition. Price **£17/10/-**

2277—Vollenda 52 (8 exp. on V127 film), f/4.5 Radionar lens, Pronto shutter. Excellent order. Price **£10/10/-**

2254—Leica, Standard model, f/3.5 Elmar lens, Always-ready case. Excellent condition .. **£47**

2251—Kodak Retina II, 35mm., f/2.8 Xenon lens, Compur-Rapid shutter, soft purse. As new. Price **£40**

2243—Kodak Duo, chrome, f/3.5 Anastigmat lens, Compur-Rapid shutter, Always-ready case. Excellent condition **£18/15/-**

2237—Six-20 Kodak Vollenda, f/4.5 Anastigmat lens, Compur shutter, case, hood, four filters, adapter ring, tripod. Very good order. Price **£20/5/-**

2234—Ensign Ranger, f/6.3 Ensar lens. As new. Price **£10/10/-**

2228—Kodak 35, Rangefinder model, f/3.5 lens, Kodamatic shutter, Always-ready case. Excellent order **£33/10/-**

2288—Kodak Retina II, f/2 Xenon lens, coated, Compur-Rapid shutter, Always-ready case. As new **£48**

4889—Agifold Camera, f/4.5 lens. As new **£11/5/-**

2287—Leica III, f/3.5 Elmar lens, Always-ready case. Very fair order **£57/10/-**

2270—Six-20 Brownie, Model C **28/6**

2263—Kershaw Penguin Camera (8 exp. on V120 film), leather case **£4/15/-**

2256—Six-20 Brownie, Diway lens **30/-**

2253—Six-20 Folding Brownie, Meniscus lens **£4/10/-**

2248—Purma Special, f/6.3 lens **£4/15/-**

2048—3¼" x 4¼" Ensign Camera, f/5.8 Ross Goerz lens, 10 single metal holders, film pack adapter, focusing screen. Good order **£7**

CINE

2116—16mm. Kodascope, Model D, 400-watt lamp, resistance, leads, 400 feet reel, splicer, screen. Excellent condition **£54**

2111—16mm. Bell & Howell Filmo Model 129D Silent Projector, 750-watt lamp, 1600 feet reel, leads case. As new **£108**

2102—16mm. Kodascope Model EE Projector, 400-watt lamp, 400 feet reel, leads, resistance, case. As new **£60**

3899—Kodascope 8 Model 50 Projector, 300-watt lamp, 200 feet reel, transformer, leads. Excellent order **£35**

3897—16mm. Zeiss Ikon Projector, 100-watt lamp, 400 feet reel, resistance **£21**

LENSES

4731—Projection Ektar, 100mm. (4"), f/4.5, cap. Price **£13/10/-**

4729—Leitz Hektor Telephoto, 13.5cm., f/4.5, and caps. As new, in red box. .. **£66/15/-**

SUNDRIES

2075—Weston Master Exposure Meter **£10/10/-**

2070—Austral Universal Developing Tank .. **19/-**

2060B—Contax Copying Outfit **£10**

2037—Lantern Slide Projector, 7" lens, 500-watt lamp, slide carrier, box of slides, metal case, **£13/10/-**

KODAK STORE, 386 George Street, Sydney

CAMERAS

UA1217—420 Ensign Selfix, f/4.5 lens in 8-speed shutter. Good condition **£17**

UA1367—V.P. Welta, f/2.9 lens. Good order and condition **£16/10/-**

UA1400—Retina I, f/3.5 lens, case. Good order **£20**

UA1411—Adam Vesta, 2½" x 3½", Tessar f/4.5 lens, 6 slides, case. Good order .. **£26**

UA1454—Agfa Karat, f/6.3 lens, case, filter, portrait attachment, 3 film chambers. Excellent condition **£7/10/-**

UA1469—2½" x 3½" A.G. Double Extension Camera, Xenar f/4.5 lens, cut film magazine, lens hood, telephoto attachment, screen and tripod. Good order **£32**

UA1488—Ensign Commando, f/3.5 lens, speeds to 1/200 sec. Takes 2½" x 2½" and 2½" x 1½" pictures. Good condition **£39**

LENSES

UA3267—18cm. Schneider Xenar f/4.5 Lens. Good condition **£16/10/-**

UA3279—8" Pental f/2.9 Lens. Good condition. Price **£19/10/-**

SUNDRIES

UA1545—Simplex Enlarger, 2½" x 2½", f/4.5 lens, automatic focusing. Good order and condition **£62**

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

UA294—Baldina 35mm., f/2.8 Schneider Xenar lens, Compur shutter, 1 sec. to 1/300th, Parallax correcting viewfinder, body release, black leatherette and chrome finish. As new. Price £29/17/6

UA296—Ensign Auto-Range, f/4.5 Ensar lens, 8-speed Epsilon shutter, 1 sec. to 1/150th sec., coupled rangefinder. Takes 12 exp. 2¼" x 2¼" or 16 exp. 1⅝" x 2½" on V120 film. Good order £28/10/–

UA304—Semm-Kim 35mm., f/2.9 Cross lens, 4-speed shutter, Always-ready case £15

UA314—Retina I 35mm. Camera, f/3.5 Xenar lens, Compur shutter, 1 sec. to 1/300th sec. T.B. Good order £18/13/6

UA333—Ensign Carbine Camera, f/6.3 lens, 6-speed Betax shutter, canvas carrying case, 8 exp. 2¼" x 2¼" on 116 film. Good order £8/10/–

UA346—Ensign Ranger, f/6.3 Ensar lens, 3-speed shutter. As new £9/17/6

UA349—Ansco B2 Speedex, f/4.5 lens, 7-speed shutter. Perfect order .. £22/10/–

CINE

UA336—Eumig Movie Camera, f/1.9 Solar lens, built-in exposure meter. In perfect order. Price £48/10/–

SUNDRIES

UA350—G.E.C. Exposure Meter. As new, £7/10/–

UA86—Wollensak Lens, Verito, 11½", diffused focus, f/4. Complete in mount. Perfect order. Price £32

KODAK STORE, 250 Queen Street, Brisbane

CAMERAS

U/A7115—Ciro-flex 120 Camera, f/3.5 lens and case. Price £37/10/–

U/A7753—Weltini 35mm. Camera, f/2.8 lens, built-in rangefinder and case £32

U/A7750—Kodak Six-16 Vigilant Camera, f/4.5 lens. Price £12

U/A7910—Kodak Six-20 Model B Folding Camera, f/6.3 lens and case £7/18/–

S.H.92—National Graflex, f/3.5 Tessar lens, f/6.3 Telephoto lens, three colour filters and case £80

S.H.149—Agfa Karat "36" 35mm. Camera, f/2 Xenon lens and case £50

S.H.154—Robot 35mm. Camera, f/2.8 Zeiss Tessar lens and case; also Sixtus exposure meter. Price £35

S.H.135—Dolly 127 Camera, f/2 lens, lens hood, green filter and case £30

SUNDRIES

S.H.152—Nine 5" x 4" Graflex sheet film holders. Price £15

Presenting

JOHNSON COLOURFORM

. . . a new and fascinating process to add colour and distinction to your prints.

To those discriminating photographers who wish to depart from the conventional black-and-white process and produce results that will excite admiration by their sheer beauty, the Johnson Colourform process is the "door to opportunity."

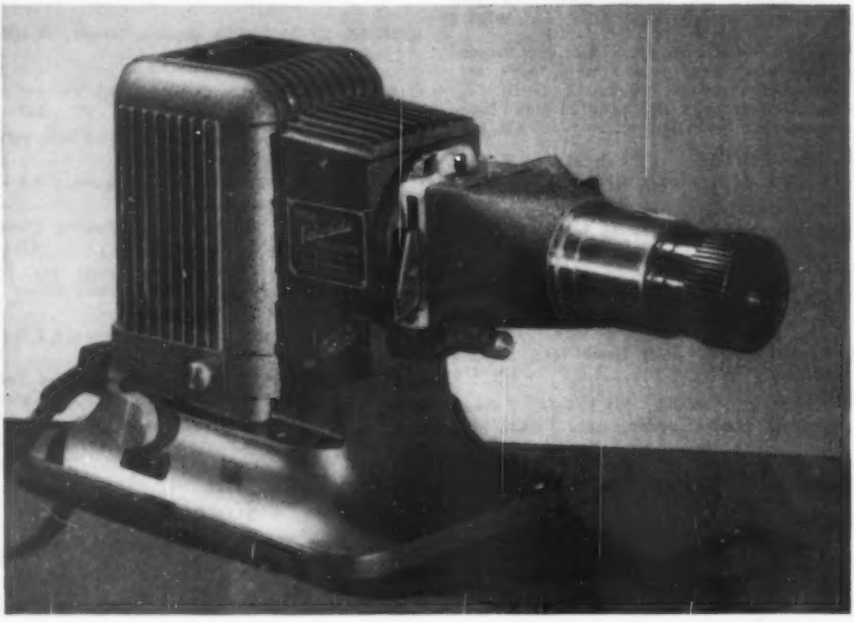
With Colourform it is possible to produce monochrome prints in a very wide range of colours—colours that will not fade and that can be predetermined and actually formed by development. Charming purple-browns, cool olive-blacks, delicate yellow-greens, mauves, blues of the richest quality and an endless variety of browns, from the palest sepia to the richest nigger-brown, are all obtainable. Literally, the possibilities are unlimited.

Each Johnson Colourform Outfit contains enough colour developer to make up eight 10 oz. quantities, three bottles containing the primary red, yellow, and blue colour formers (to be added to the developer), one packet of bleaching compound (to make 20 oz. of solution which may be used repeatedly), one glass measure and one instruction book.

Price for complete Outfit: 29/6

Stocks subject to current shipping conditions *From Kodak Dealers Everywhere*

So brilliant . . . so cool . . .



KODASLIDE PROJECTOR MODEL 5

A new and super 35mm. film slide projector to give clarity and brilliance to the screening of your miniature camera "stills."

The projection and condenser lenses are "Lumenised" (hard coated) to provide maximum light transmission, whilst the extremely cool-working mechanism ensures the utmost safety and involves no risk of damage to precious film slides.

Fitted with a 5-inch Kodak Projection lens, three condenser lenses, and a 250-watt projection lamp, the "Kodaslide" is of a robust all-metal construction to give you years of faithful and reliable service.

Price: £45/–/–

ASK FOR A DEMONSTRATION AT YOUR NEAREST KODAK STORE

From Kodak Dealers Everywhere

16 IMPORTANT PHOTOGRAPHIC BOOKS

After-work on Negative and Print (*R. M. Fanstone*) 9/6
A most excellent summary of all the tried and proved methods of improving negatives and prints. Complete with useful formulae and suitable illustrations. 80 pages.

Amateurs Just Like You .. 22/9
Seven leading amateur photographers tell of their respective interest in specialised fields. A source of inspiration to all amateurs. 212 pages.

Composition for Photographers 23/9 (*R. N. Haile*)
A cleverly-illustrated standard manual on the aspects of composition as applied to portrait and landscape photography. 80 pages.

Film-Strip Projection .. .. 7/9 (*Cecil A. Hill*)
A comprehensive and practical manual on the production and display of film-strips and film slides, and the care and maintenance of equipment. 104 pages.

Free-lance Journalism with a Camera (*R. H. Mellinson*) .. 12/-
Twenty-two chapters packed with sound advice and practical information on every aspect of this remunerative and fascinating branch of photography. 122 pages.

Graphic Graflex Photography 40/- (*Morgan and Lester*)
A complete guide to photography — informative and up-to-date text and illustrations on practically every aspect of your favourite hobby. 440 pages.

Group Photography .. .. .. 11/- (*G. Catling*)
A professional photographer shows how successful group photography is, in practice, largely a matter of simple technique, sound psychology and business-like habits. 112 pages.

Hints, Tips and Gadgets for the Amateur Photographer .. 12/-
Featuring a very comprehensive selection of useful "good idea" articles that have appeared recently in "The Amateur Photographer."

How to Film .. .. 8/6 (*G. Wain*)
Everything that the amateur cine enthusiast should ever want to know—from the choice of camera to final editing. 152 pages.

How to Make Camera Pictures 23/9 (*Philip Johnson*)
A well-illustrated book that should be owned by all photographers—tells you how to get the best out of your camera. 128 pages.

Making Lantern Slides and Film-Strips (*C. D. Milner*) 14/6
A most comprehensive study of the materials, formulae, equipment and methods of successfully making tip-top transparencies. 224 pages.

My Way with the Miniature .. 19/6 (*L. Vining*)
The experiences, opinions and advice of a top-flight miniaturist on almost all aspects of miniature camera work. 260 pages.

Nature and My Cine Camera .. 21/3 (*Oliver G. Pike*)
The complete story—from the choice of equipment to the commentary—of making nature films. 237 pages.

Photographing People .. .. 18/3 (*Hugo van Wadenoyen*)
The aims, means, technique and effects of the author's ways to new photographic portraiture. 168 pages.

The Right Way to Use a Camera 8/3
The ideal book for the beginner and the amateur—extensively illustrated, technically accurate, and clearly written. 96 pages

This is Photography .. .. .. 18/6 (*Miller and Brummitt*)
96 pages.
A well-written, profusely illustrated text and reference book—the best of its kind for not too advanced workers. 260 pages.

From Kodak Dealers Everywhere

Stocks subject to current shipping conditions

KODAK presents

the widest range of

Educational 35mm. Film Strips

ever offered in Australia

✱ TRAVEL
✱ SPORT
✱ NATURAL HISTORY
✱ OTHER SUBJECTS

Each film is accompanied by a portfolio of teaching notes written by leading authorities

TRAVEL

AUSTRALIA—Series 1-4
INDIAN VILLAGE LIFE
MODERN GREECE
ANCIENT GREECE
ISLES OF GREECE
LAND OF THE MIDNIGHT SUN
NORWAY
SWEDEN
EN ROUTE POUR PARIS

NATURAL HISTORY

TREES—Series 1-5
BRITISH SPIDERS
THE DANDELION
BRITISH BUTTERFLIES
SMALL WHITE BUTTERFLY—Series 1 and 2
FRUITS AND FLOWERS OF THE HEDGEROW
SEE HOW THEY CLIMB (Climbing Plants)
THE CUCKOO
BRITISH OWLS
THE FUNGUS FAMILY
THE RUNNER BEAN
SEA BIRDS
BRITISH DRAGONFLIES
POLLINATION—Series 1 and 2
BIRDS IN WINTER AND SPRING
BIRDS IN SUMMER AND AUTUMN
THE FROG
BIRDS: BEAKS AND CLAWS
FLOWER FAMILIES
THE ROOK
POND LIFE—Series 1 and 2
NATURE THE FIRST INVENTOR

SPORT

HINTS ON FOOTBALL
TABLE TENNIS TIPS
HINTS ON CRICKET
LIFESAVING
SWIMMING—Series 1 (The Breaststroke)
SWIMMING—Series 2 (Swimming on the Back)
SWIMMING—Series 3 (The English Back Stroke)
RUGBY—Series 1 and 2
OLYMPIC GAMES IN ANCIENT GREECE

OTHER SUBJECTS

BRITISH CASTLES
PAPERMAKING—Series 1 and 2
ROMANS IN BRITAIN
THE STORY OF THE COCOA FARMER
WOOL—Series 1-3
1. The Scientific Story
2. Growing Wool
3. The Wool Industry
HOW WE EXPORT
ANTARCTIC WHALING
POWER—Series 1 (Wind and Water)
POWER—Series 2 (Steam)
HOW I TEACH SEX—Series 1-3
1. Reproduction in the Plant Kingdom
2. Reproduction in the Animal Kingdom
3. Reproduction of Mammals
FIRST AID
NEGATIVE NUMBERS
TEN LITTLE NIGGER BOYS
THE STORY OF NEW ZEALAND IN STAMPS
CAREERS FOR BOYS
LIFE IN ROMAN BRITAIN
AIR PRESSURE
ARCHIMEDES'S PRINCIPLE AND FLOTATION
—AND MANY OTHER SUBJECT TITLES—

Write for descriptive illustrated folders

KODAK (A/asia) PTY. LTD.

BRANCHES IN ALL STATES

A Camera You'll be Proud to use . . .

Six-20 KODAK 'A'

with Kodak Anastar f/6.3 lens

. . . a versatile and handsome folding camera that will put any aspiring beginner well on the road to photographic success. It's so simple to use that any schoolboy could master it in a few minutes; it's so efficient in operation that fine, sharp and clear pictures are practically assured; and so sturdily is it made that it will serve you faithfully for many years.

Following on after its "elder brother," the *f*/4.5 model, this camera is already a popular choice amongst "up-and-coming" amateur photographers. It is fitted with that famous and reliable pair—the Kodak Anastar *f*/6.3 lens and the Dakon Shutter. The lens can be stopped down to *f*/32, and it will focus sharply to any distance from 4ft. to infinity. The shutter has automatic speeds (1/50 and 1/25 sec.) with provision for bulb and time settings. The camera is fitted with flash contacts for use with flash equipment (shortly to be available in Australia). The body is of sturdy all-metal construction with satin chrome and black enamel fittings, and covered with black grained leatherette. It will produce eight pictures (2¼ x 3¼) on Kodak V620 film.

Reliable Dakon Shutter

▪

Sturdy All-metal Body

▪

Body shutter release

▪

Simple, quick and trouble-free loading

▪

Eight exposures (2¼ x 3¼) on Kodak V620 Film

▪

Price:

£11/4/-

Other Models:
f/4.5 lens, £18/8/6
f/4.5 lens, £20/10/-

From Kodak Dealers Everywhere

SELECT A DEVELOPING TANK

. . . to suit your needs

AUSTRAL UNIVERSAL DEVELOPING TANK

Entirely Australian made, this Tank features loading ease, assurance of clean and uniform development and adaptability to the following Kodak film sizes: Nos. 127, 120, 620, 116, 616, and 35mm.

The tank casing, the light-tight cover, the agitator and the reel are all expertly moulded in a high grade material. Supplied complete with a very full instructional leaflet.

Price **£1/3/6**

JOHNSON DEVELOPING TANK— MODEL J20

A new economical daylight developing tank for users of the popular Kodak V620 and V120 film sizes. Only 10 ozs. of developing solution are required. Easy loading, one-piece spiral has an unobstructed central tube. Extra deep recess in lid for quicker filling. Moulded pouring lip makes everything easier and cleaner.

Price **£1/14/–**

PHOTOCRAFT ADJUSTABLE ROLL FILM TANK

This pleasingly-finished all-moulded acid-proof Developing Tank is very dependable in performance and unique in operation. Simply loaded or adjusted to accommodate the following Kodak films: Nos. 127, 120, 620, 116, 616, and 35mm. A detailed explanatory instructional leaflet is supplied with each tank to ensure correct loading and maintenance.

Price **£1/10/–**

Stocks subject to local shipping conditions

From Kodak Dealers Everywhere

Just the camera for that "special" gift . . .

ENSIGN FUL-VUE

. . . it's attractive, easy-to-use, and dependable

And what a wonderful gift it is, too—its ultra-modern design makes it so appealing, its simplicity makes it so popular, and its sturdy all-metal construction makes it so reliable.

Price

£3/1/-

With an Ensign Ful-Vue in your hands you can readily secure head-and-shoulder portraits or close-ups of animals or flowers, thanks to the versatility of its all-distance lens. In its large brilliant viewfinder you can see every detail of your subject in almost actual picture size.

Its built-in shutter permits you to make either snapshot or time exposures . . . and, what is more, you'll get twelve $2\frac{1}{4}$" x $2\frac{1}{4}$" pictures on a roll of Kodak V120 Film.

Ask to see it at your nearest Kodak Store or Kodak Dealer.

MAKE YOUR NEXT GIFT A KODAK GIFT

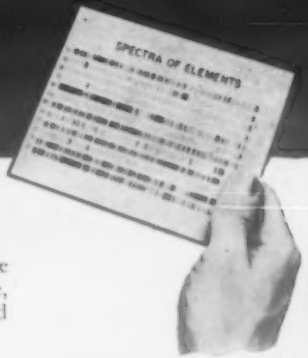
Published by Kodak (Australasia) Pty. Ltd., and wholly set up and printed in Australia by Waite & Bull, 486 Elizabeth Street, Sydney.

Both use Photography

You, for snapshots . . .
memorable entries in your family diary.

These are but two of the many fields in which KODAK puts photography at your service.

The Chemist, for Spectrographs . . .
indispensable for imparting more complete knowledge in less time, with the aid of movies, slides, and textbook illustrations.



Kodak

KODAK FILM